

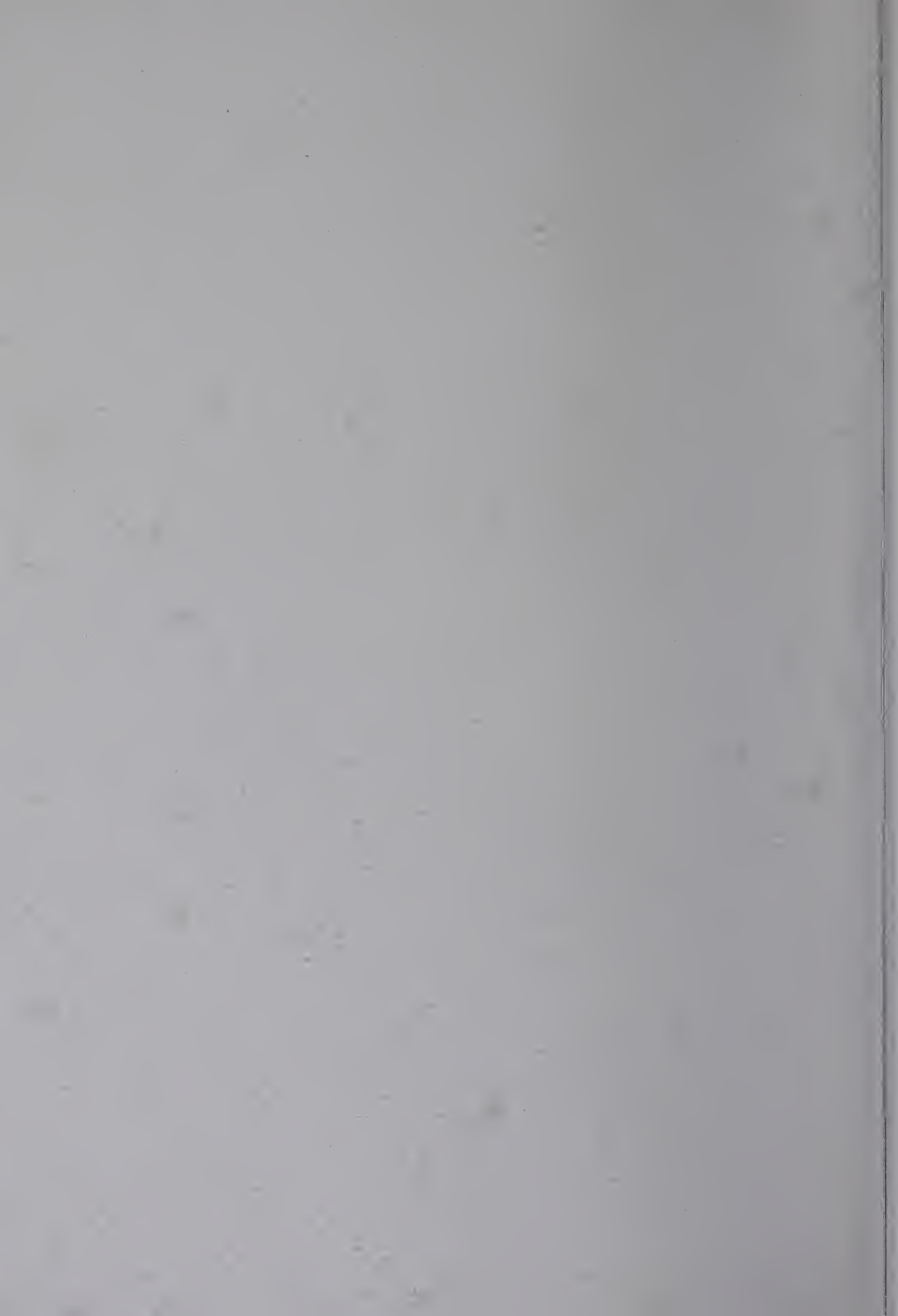
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SEUM OF FINE ARTS

BOSTON



Illustrated Handbook



HANDBOOK

OF THE

MUSEUM OF FINE ARTS

BOSTON

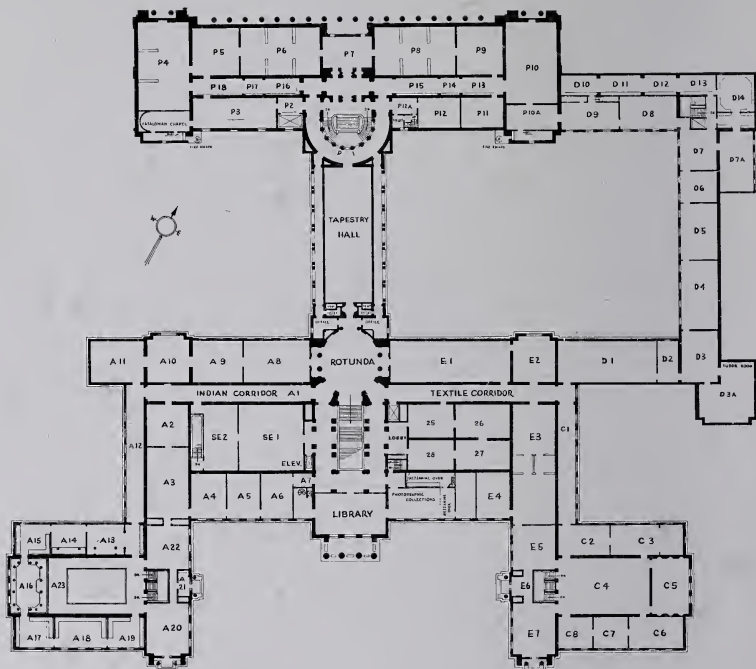


THE LEAFLET GUIDE (*price, 5 cents at entrance*) names the galleries and briefly describes their contents.

GALLERY BOOKS (*lending copies in some of the galleries; also on sale at entrance*) give fuller information about many exhibits.

Thirtieth Edition

1952



SECOND FLOOR PLAN

MAIN FLOOR

The main galleries are upstairs

Taking the main stairway at the Huntington Avenue entrance, they are reached from the Rotunda as follows:

Egyptian Art, doorway to right from Rotunda.

Greek and Roman Art, at end of corridor to right.

Paintings, doorway opposite the stairs through the Tapestry Gallery. Picture reserve galleries, ground floor of Evans Wing, western half.

Decorative Arts of Europe and America, at end of corridor to right.

Textiles, in Tapestry Gallery and Decorative Arts and Muhammadan Galleries.

Muhammadan Art, doorway to right from library entrance.

Indian Art, corridor to left from Rotunda.

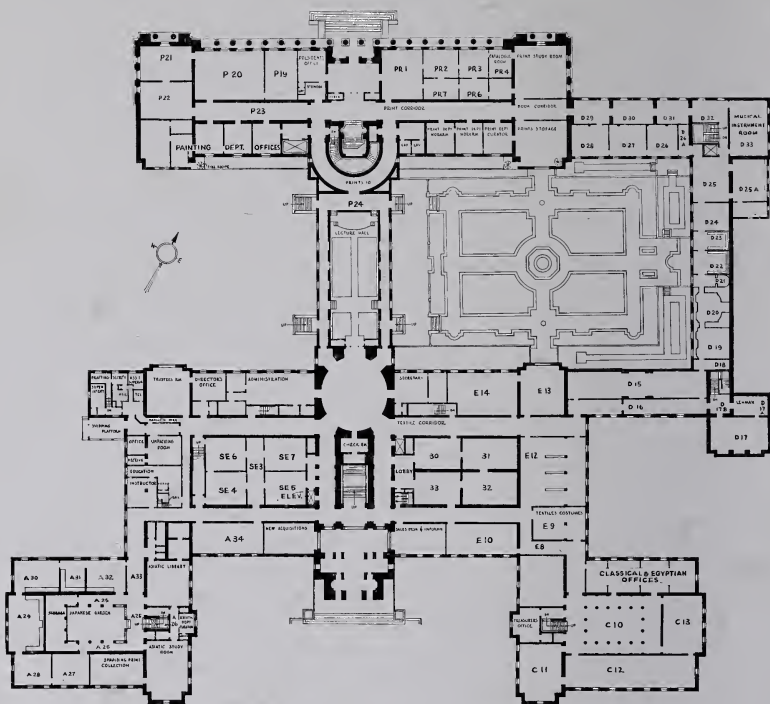
Chinese and Japanese Art, doorway to left from Rotunda.

(The Morse Collection of Japanese Pottery may be seen by applying to the Custodian at the Huntington Avenue entrance.)

Prints, European and American, eastern half of the ground floor of the Evans Wing.

Library of books and photographs, over the Huntington Avenue entrance.

Special Exhibition Galleries, on both floors, at left of main stairway.



GROUND FLOOR PLAN

GROUND FLOOR

Print Department

The exhibition galleries of the Print Department occupy the eastern half of the Evans Wing.

Reserve Collections

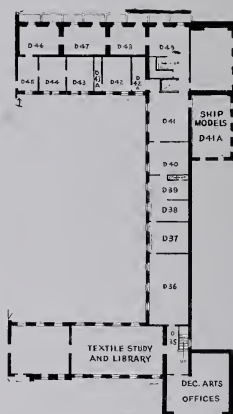
Secondary collections of the Egyptian, Classical, and Asiatic Departments are shown in ground floor rooms. All the Departments possess reserves, which, with objects in storage, may be drawn upon for alternative exhibition in the main galleries. Objects not shown may be seen upon request.

The former West Stairway Court has been converted into seven Special Exhibition Galleries; Nos. 1 and 2 are on the second floor, Nos. 3 to 7 are on the ground floor.

The Morse Collection of Japanese Pottery may be seen by applying at the Huntington Avenue entrance; art objects of the Ancient Near East are shown in Gallery A34, reached by the corridor to the left of the Huntington Avenue entrance.

Department Offices

Students are invited to study in the Department offices under the guidance of the officers. The offices are indicated on the opposite plan (the Textile Study is on the Court Floor).



COURT FLOOR PLAN

Exhibitions of American arts, including New England domestic interiors ranging in date from about 1675 to about 1803, occupy the galleries of the Court Floor. The Textile Study and the Decorative Arts Offices are also located here.

ADMISSION

The Museum is open free to all. It is closed on Mondays throughout the year and also on the Fourth of July, Thanksgiving Day, Christmas, and New Year's Day. Open on weekdays from 9 a.m. to 5 p.m. Open on Sundays 1.30 to 5.30 p.m. Children under twelve years of age are not admitted unless accompanied by an adult.

The use of fountain pens is not permitted in the galleries. Canes, umbrellas, wraps, and packages may be checked without charge at the checkrooms.

At the *Sales Desk*, to the right after passing the turnstile, the publications of the Museum, post cards, and photographs may be purchased. A wheel-chair is available free of charge. Apply here also to see any officer of the Museum.

The *Restaurant* in the basement of the Asiatic wing, reached by the corridor to the left from the main entrance, is open to visitors from 11.30 a.m. until 2.30 p.m. daily, excepting Sundays and holidays. Arrangements may be made for special luncheons and teas.

A *public telephone* is located at the Huntington Avenue entrance.

The *public lavatories* are reached from the transverse corridor back of the main stairs (women to the right, men to the left).

GUIDANCE

A Docent will accompany visitors free of charge in the Galleries every weekday except Mondays at 11 o'clock, also at 2 o'clock on Wednesdays throughout the year and on Saturdays from October to May; at other times by appointment made in advance with the Division of Education, or on application to the Information Secretary (if a Docent is available at the time).

COPYING AND PHOTOGRAPHING

Application to copy or photograph any object in the Museum should be made at the office of the Department concerned. Easels and space to keep materials are provided for students. Copying or photographing is in general not allowed on Saturdays, Sundays, and legal holidays.

THE SARGENT DECORATIONS



ATLAS

JOHN S. SARGENT

Copyright, 1925, by Museum of Fine Arts

Unveiled October 20, 1921. The dome of the Rotunda is decorated with paintings and reliefs by John S. Sargent as follows:

Over the entrance to the Tapestry Gallery, *Architecture, Sculpture, and Painting protected from the ravages of Time by Athena*; over the main stairway, the *Sphinx and the Chimaera*; over the left-hand doorway, *Apollo and the Muses*, flanked by ribs showing on the left, *Ganymede, Fame, and Eros and Psyche*, and on the right, *Music, Satyr and Maenad*, and dancing figures; over the right-hand doorway, *Classic and Romantic Art*, flanked by ribs showing on the left, *Astronomy, Arion*, and the *Three Graces*, and on the right, *Prometheus, Achilles and Chiron*, and *Aphrodite and Eros*.

Unveiled November 3, 1925. A second series of decorations consisting of twelve paintings and six reliefs was made by John S. Sargent as follows: two paintings in the vault over the main stairway, *Apollo in His Chariot with the Hours*, and *The Winds*; on the ceilings of the corridors leading to the library, *Perseus on Pegasus Slaying Medusa*, *Atlas and the Hesperides*, *Chiron and Achilles*, *Hercules and the Hydra*, *Phaethon*, and *Orestes*; over the library door, *The Danaïdes* (lunette), *Philosophy*, *The Unveiling of Truth*, and *Science*.

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EGYPTIAN ART

EGYPTIAN ART

THE gift in 1872 of the Way Collection of Antiquities was the initial step in the formation of the Department of Egyptian Art. During many years the collections increased slowly by occasional gifts from the Egypt Exploration Fund, the Egyptian Research Account, and other sources, and by purchase. In 1905 the Museum joined with Harvard University in an expedition to Egypt directed by Dr. George A. Reisner, and the rapid growth of the collections since that time is due to the work of this expedition. Excavations at the Great Pyramids of Giza resulted in finds of such importance and range that the share assigned to the Museum by the Egyptian Government has given the Museum a collection of Old Kingdom sculpture unequalled except at Cairo; and work in the Sudan has revealed the history of Ethiopia for more than a thousand years, including the Egyptian XXVth Dynasty (ca. 750-660 B.C.) when the Ethiopian kings were masters of Egypt itself. Abundant material illustrating the civilization of this period, as well as of the later Meroitic dynasties, has been recovered and shared between this Museum and the one at Khartum. Accounts of the work of the Expedition are published from time to time in the Bulletin of the Museum. Unless otherwise stated, all objects illustrated were acquired from the Expedition.



DECORATED POTTERY

EARLY PREDYNASTIC

The collection of objects from the Predynastic Period is small but fully characteristic. The beautiful chipping of the flint weapons, implements, and bracelets, the wonderful finish of the stone mace-heads and vessels, show the highest technical skill attained by early man. The copper harpoons, imitating in form those of bone, are among the earliest examples of metal work found in Egypt.

In early Predynastic times the potter began to decorate his vessels with designs of plants and animals in creamy white paint. More rarely he scratched the figure of an animal on the red surface of a vessel which was fired to a shining black on the inside and around the mouth. Sometimes he filled with white paint the incised geometric patterns on the black surface of another class of



POTTERY HIPPOPOTAMUS

EARLY PREDYNASTIC

Gift of Mrs. Charles Gaston Smith's Group

vessels. Later the potter developed a buff colored ware which he painted with red figures in contrast to the light on dark technique of earlier times.

We can see the beginnings of sculpture in the round in the little animals which are shaped from the clay on the rim of one of the Early Predynastic vessels. The pottery hippopotamus shown above evidently belongs to the same period. It strikingly illustrates the first tentative expression of that sense of form and feeling for the essential characteristics of animal life which were to be one of Egypt's great contributions to the history of art.



STONE VASE WITH GOLD COVER,
FROM THE TOMB OF KING
KHASEKHEMUWY AT ABYDOS
DYNASTY II

Gift of Egypt Exploration Fund

The collection of Old Kingdom sculpture comes from the excavations of the Egyptian expedition sent out by Harvard University and the Museum of Fine Arts. This expedition worked from 1905 until 1942 at the pyramids of Giza, and was especially successful in the excavation of the temples attached to the Third Pyramid, built by Mycerinus about 2580 B.C. The finds were divided by law between the Egyptian Museum in Cairo and the Museum of Fine Arts. The importance of these statues for the history of Egyptian art lies not merely in their beauty, but also in the fact that they are the first masterpieces of the great creative Fourth Dynasty to be dated beyond dispute. They have enabled us to remove the uncertainty regarding the date of the royal statues of Chephren and to identify the Sphinx as a portrait of Chephren. The unfinished statues show the technical methods of the Egyptian workmen, and the finished statues reveal the artistic intentions and the ideals of the master-sculptors.

All Egyptian sculpture, both statues and reliefs, served a purpose which to the Egyptian mind was perfectly practical — one may say, utilitarian. The whole race believed in a life after death, a ghostly duplicate of life on earth, but with added necessities and dangers. The statues were intended to be exact facsimiles of the man to furnish an abode for the soul. The reliefs were intended to provide his soul with spirit-food, spirit-drink, and spirit-clothing. Consequently Egyptian sculpture is pervaded by an exact, painstaking realism. This realism, commanding the wonderful technical skill of the Egyptians, provided the exquisitely modelled portraits now in our collection, but it also necessitated the painting of statues and reliefs with simple conventional colors. To the Egyptians this fulfilled the desired magical purpose, although it may seem strange to modern eyes. The gay and lively aspect of the finest painted sculpture almost justifies the practice even though the subtle modelling must have been obscured by the coating of pigment.



PRINCE ANKH-HAF

LIMESTONE

DYNASTY IV

This portrait represents a close relative of Cheops, builder of the Great Pyramid. The head was found in the chapel of Prince Ankh-haf's tomb at Giza, and is one of the great masterpieces of Egyptian art. In realism and freedom from convention it is unsurpassed, and serves to show us the very personality of a noble of the highest rank in the Pyramid Age. The head is unique in that the details of the modelling are executed in a thin layer of plaster laid over the limestone. Most of the original color remains.



PORTRAIT HEAD OF A NOBLEWOMAN

LIMESTONE

DYNASTY IV

From the great cemetery at Giza in which were buried the princes and courtiers of Dynasty IV comes this portrait of a nameless noblewoman, one of a group of five in the Museum. They illustrate the power to portray personality possessed by the best sculptors of the Pyramid Age. Known as "reserve heads," these portraits were placed in the burial chambers of tombs as substitutes for the head of the dead person.



RELIEF PORTRAIT OF PRINCE HEMIUN FROM HIS TOMB CHAPEL.

LIMESTONE

DYNASTY IV

The strong face of the Vizier Hemiwn is not only a striking portrait of that prince but a fine example of the delicate low relief characteristic of one of the sculptors' workshops during Dynasty IV. Prince Hemiwn, a close relative of Cheops, was Overseer of Public Works and it is quite possible that he was concerned with the building of the Great Pyramid. He was buried in one of the largest mastabas of the Western Cemetery at Giza. By a happy chance our fragment escaped the stone thieves who destroyed his chapel and burned the splendid reliefs for lime.

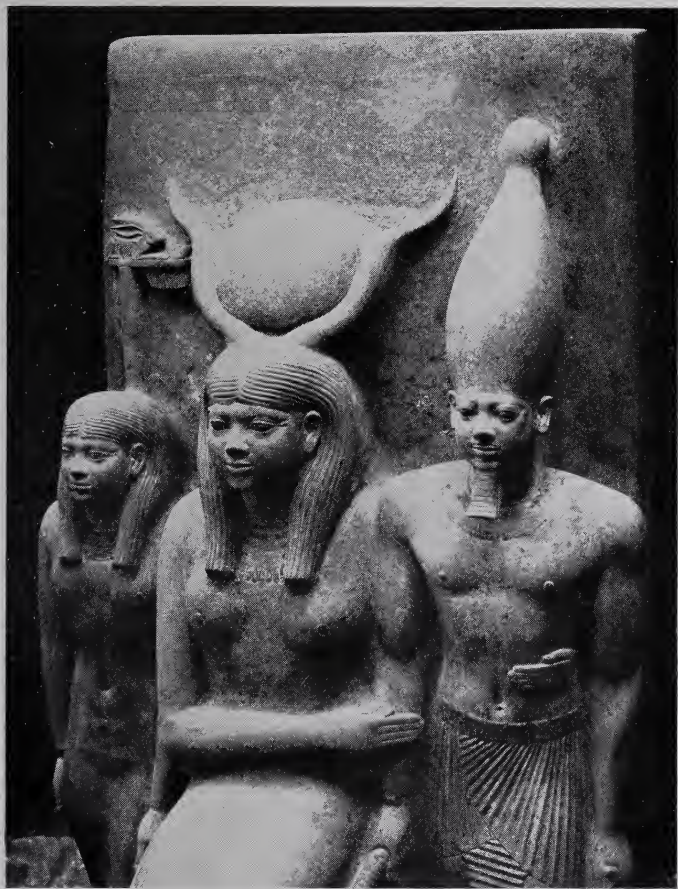


MYCERINUS AND HIS QUEEN

SLATE

DYNASTY IV

The slate pair, representing Mycerinus and the Queen, is the finest example of Egyptian royal portraiture in the Museum.



NOME-GODDESS, HATHOR, AND MYCERINUS

SLATE TRIAD

DYNASTY IV

In all the world, it is rivalled only by the diorite statue of Chephren in the Cairo Museum. The face of the king has received the final polishing and the coat of color of which traces may still be seen, especially about the ears. The rest

of the two figures is more or less unfinished, in spite of the fact that the modelling appears so perfect. The royal uraeus on the forehead of the king is wanting, yet the personal qualities of the face are sufficient to convey a strong impression of royal dignity and consciousness of power. The queen's face is of rare womanly loveliness. We are, undoubtedly, looking at the living faces of a royal pair.

The slate triad opposite is not a relief, but a triple statue supported by a heavy slab, a device used freely in all periods of Egyptian sculpture to prevent fractures. The group represents Mycerinus, Hathor, Mistress of the Sycamore Tree, and the goddess of the Hare nome. The inscription before the nome figure says: "I have given thee all good offerings of the South forever." That is, this triad was the equivalent of the figures bearing offerings found on the tomb-reliefs of princes — figures which are often labelled thus, each with the name of a district. Originally there must have been forty-two of these triads, one for each of the forty-two nomes. Four intact triads were found, all of Upper Egyptian nomes, and fragments of many others of the same material and about the same size. Alabaster fragments were also found, and it may be that the Lower Egyptian nomes were represented by alabaster triads.

Another portrait of Mycerinus is that illustrated on page 13. Of fine Egyptian alabaster, it was originally one of several similar figures which stood in the funerary temple attached to his pyramid tomb. Despite its fragmentary condition, this colossal portrait of the king is instinct with the serene dignity and divine omnipotence with which the "Living Horus," as the Egyptians called their king, was endowed. The face appears more youthful than that represented in the Slate Pair, and a comparison of the two portraits shows variations in treatment and conception which are hardly to be explained by the differences in the materials. We have here, without doubt, the masterpieces of two separate royal sculptors who, working from the same model, yet could not help instilling into their



MYCERINUS
ALABASTER DYNASTY IV

work the individual touch of the artist—the varying interpretations of different hands and brains. The statue was originally painted to make it more lifelike, and we can still see traces of this color about the eyes, the faint indication of a moustache, and the line of the strap with which the ceremonial beard of royalty was held in place.



KHUWENRA

HARD LIMESTONE

DYNASTY IV

Khuwenra, an older son of Mycerinus, died while still a youth and was buried in a tomb carefully hewn in the quarry from which the blocks for building his father's pyramid were being cut. His face is that of a boy whose conscious pride of race and power is already fully developed.



SHEPSESKAF(?)

ALABASTER

DYNASTY IV

This face, showing the soft immature features of a boy, is singularly like that of Mycerinus and might be taken for his portrait as a youth. But the well-known custom of placing statues of sons, especially of crown princes, in the tombs of their fathers makes it more probable that this head, found in the Valley Temple of the Third Pyramid at Giza, is from a statue of the crown prince Shepseskaf, the successor of Mycerinus, and the last king of Dynasty IV.



SESHEM-NOFER

RED GRANITE

DYNASTY IV

Patience and skill in working obdurate materials were developed by Egyptian craftsmen during the Neolithic Period in fashioning weapons, implements, and utensils of flint and hard stone. These qualities were perfected by intensive application during the earlier part of the Old Kingdom, when artists and craftsmen were gathered in great numbers at the "pyramid schools" where the statues, vessels, and other equipment for the funerary temples attached to the pyramids were made. The trained coördination of eye and hand acquired in the service of royalty during Dynasty IV achieved this portrait of the nobleman Seshem-nofer; through the medium of hard granite, a great unknown sculptor has here expressed the soft and living qualities of a human face.



SENEDEM-IB-MEHY

WOOD

DYNASTY VI

This statue has been compared in artistic quality with the figure of the Sheik-el-Beled in the Cairo Museum. Very few examples of sculpture in wood from the period of the Old Kingdom exist at the present time.

The most striking architectural features of the great Egyptian temples are the colonnaded courts and the halls of columns. Stone architecture in Egypt was a secondary development. The mud-brick architecture with wooden accessories was fully developed — masonry, arches, columns — during the first two dynasties, and this mud-brick architecture was transposed into stone during the Third, Fourth, and Fifth Dynasties. Thus, most of the forms and details of the stone architecture are imitations of the older mud-brick architecture. It is therefore no accident that stone columns imitate the palm logs and the mud-smeared bundles of plant stems used as roof supports in the earlier days. The bundle-columns represent bundles of *nymphaea caerulea* stems, *nymphaea lotus* (not the Indian lotus) stems, and papyrus stems. The capitals are formed to represent buds or flowers — usually designated “closed” or “open” capitals. The papyrus column with open capital is often called by mistake a lotus capital.¹



PAPYRUS BUNDLE-COLUMN
GRANITE DYNASTY XII
Gift of Egypt Exploration Fund

¹A full exposition of the types of columns may be found in Borchardt's *Pflanzen säule*.



THE LADY SENNUWY

GRANITE

DYNASTY XII

The revival of economic prosperity, due to the reestablishment of centralized authority during Dynasties XI and XII, is reflected in the productions of Egyptian art of this period. No finer example of private sculpture has survived from the Middle Kingdom than the portrait of the Lady Sennuwy, which was found at Kerma, in the Sudan, in the tomb of her husband Prince Hepzefa, who was Military Governor of the Province of Ethiopia in the reign of Sesostri I (about 1950 B.C.).



DETAIL OF PAINTED WOODEN SARCOPHAGUS

EL BERSHEH

DYNASTY XII

The designs painted on the wooden sarcophagus of Dehuti-nekht, prince of a district in Middle Egypt during the Middle Kingdom, show in drawing and coloring the unknown artist's highly developed refinement, trained intelligence, and skill. There exists no finer example of Egyptian painting on wood.



HEAD OF A PRINCESS, TELL-EL-AMARNA

LIMESTONE

DYNASTY XVIII

Gift of Egypt Exploration Society through the Hon. Robert P. Bass

The portrait of a young princess shown above represents one of the daughters of King Akhenaten, the religious reformer of the Eighteenth Dynasty. His reign was marked by interesting modifications of Egyptian artistic conventions, while retaining all the technical skill characteristic of the New Kingdom. Akhenaten founded a new capital at Tell-el-Amarna, which became the centre of an artistic style taking its name from the town. Although the Amarna style flourished for less than a generation, its importance in the history of Egyptian art is out of proportion to its duration, and the Museum is fortunate in having a number of excellent, though fragmentary, works of the period.

This fragment is in what is called sunk-relief, that is, the background has not been cut away as in ordinary reliefs; otherwise the technique is the same. Sunk reliefs required less labor and were especially popular in the New Kingdom.



PANTHER

DYNASTY XVIII

Gift of Theodore M. Davis

However much they conventionalized the human form, the Egyptians represented animals with fidelity to nature, as may be seen from the panther shown above. It is of wood, coated with resinous varnish. The panther's stealthy stride is well caught, and the blunt head is admirably modelled. The piece formed part of the funerary furniture of the tomb of King Tuthmosis IV, and originally supported on its back a statuette of that king.¹

¹ Compare Carter, *The Tomb of Tut-Ankh-Amen*, Vol. III, pl. XIV.



WOODEN PANEL, TUTHMOSIS IV

DYNASTY XVIII

Gift of Theodore M. Davis

The wooden panel is from a piece of furniture, and bears a symbolic decoration — Tuthmosis IV as a sphinx trampling the foreign nations. Images were freely used in Egyptian ornament, each appropriate to its object — the ugly god of the toilet on cosmetic boxes, the scarabaeus on seals, hunting scenes on weapons, and battle scenes on chariots. From the earliest Predynastic Period, figures of sacred animals were carved on the slate paint palettes and had a magical protective force. In later times the use of hieroglyphic writing gave a special significance to almost every element used in ornamentation. Thus the papyrus stem with open flower, often called a lotus by mistake, has the meaning “to be green,” “to be flourishing.” It is of interest to note that Tuthmosis IV is the prince named in the granite stela at the breast of the Great Sphinx as the one who cleared the Great Sphinx of sand and re-established its offerings. The workmanship of the panel shows the refinement and delicate finish of the best work of the New Kingdom.



CUT SKIN GARMENT

Gift of Theodore M. Davis

DYNASTY XVIII

The industry and skill of ancient Egyptian artisans are revealed by this cut gazelle-skin garment. This garment, with another similar one, was found in a box inscribed with the name of Maiherpri, a prince of Dynasty XVIII, and a cupbearer of Tuthmosis IV (1415-1405 B.C.). The net was made by cutting diamond-shaped pieces from the hide, probably with a punch, leaving thin threads of leather to form the meshes. At the widest part, where seams are visible across the borders, are two piecings, the meshes of which were tied with microscopic knots.



FAIENCE

SIX FOREIGN CAPTIVES

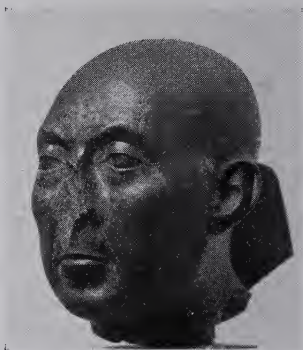
NEW KINGDOM

Emily Esther Sears Fund

The six faience plaques, representing foreign captives, are wonderful examples of Egyptian handicraft. The ability to see and to copy things as they are has produced in these colored glazes the negro (first and fifth from the left) and the Asiatics (second and fourth), just as we see them to-day, though in a different dress. The others, the Philistine (third), and the Hittite, may be equally true to life, just as they appeared disembarking in bonds from the Egyptian war-galleys at Thebes. The plaques themselves were inlays, probably bordering a door or window in a royal building. They are examples of the symbolic ornamentation mentioned above.

The last great period of Egyptian art began about 700 B.C. After the time of Ramesses III (about 1200 B.C.), the power of the monarchy was gradually usurped by the high priests of Amen-Ra. These avaricious and unwarlike theocrats abandoned Egypt's foreign possessions and utilized Libyan mercenaries to hold the Egyptian provinces in subjection. First the Libyans wrested the throne from their employers, and themselves fell before the rising power

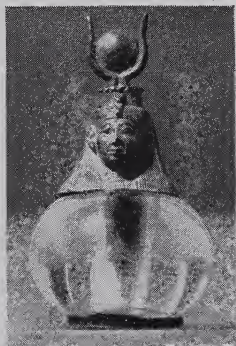
of the Ethiopian kings. Then the Assyrians, enjoying the profits of the conquest of Western Asia, drove out the Ethiopians and held Lower Egypt as a province. In 663 B.C., at a moment when the Assyrians were preoccupied by internal trouble, a prince of Saïs using Greek mercenaries established himself as king of all Egypt under the name of Psamtik, the first of that name. During the long period of foreign domination, the national consciousness appears to have been awakened. The Egyptians, surrounded by the monuments of their ancient greatness, remembered and attempted to revivify the past. Priests were appointed to renew the funerary services of Cheops and Chephren. Old texts, sometimes only half understood, were copied, and many a word is found resuscitated after centuries of disuse. Monuments of the Old Kingdom were taken as models of the best in art and ancient forms were copied with a finish which rivalled the best Egyptian work. This is the dominating quality of Saïte art; it is the imitation of the forms of a sincere, realistic, older art carried out with something of the old technical skill. A certain idealism is thus introduced and a belief in qualities no longer seen in actual life. For all ceremonial works, where reliance on antiquity was greatest, there is a delicacy of treatment and a softness of outline which seem to indicate some measure of aesthetic feeling. But occasionally, as in this portrait of a priest in hard green stone, the demand for realism still persisted and was obeyed with all the old fidelity to truth. Just as



PORTRAIT OF A PRIEST, SAÏTE
Henry Lillie Pierce Fund

in the days of Mycerinus, a form of the earthly man in imperishable stone was needed for the use of his *ka*, or soul, and just as the ancient artist reproduced the bulging eyes and puffy cheeks of the builder of the Third Pyramid, so the Saïte artist, with equally unflinching realism, portrayed the physical defects and the cruel lines in the face of this crafty priest of his day.

Amulets, ornaments, and jewelry of the Ethiopian and Meroitic periods, and a collection of stone, faience, and metal vessels from the royal cemeteries of Napata and Meroë are shown together with earlier articles of personal adornment in the Jewelry Room, entrance to which may be obtained by applying to the Custodian.



GOLD AND CRYSTAL
ETHIOPIAN



GOLD PECTORAL, KNEELING ISIS, FROM THE PYRAMID OF
KING NETAKLABATAMAN, AT NURI



This colossal portrait statue of Aspalta, king of Ethiopia (ca. 593-568 B.C.), and the portrait figures of his father Anlaman (ca. 623-593 B.C.) and of his grandfather Senkamanseken (ca. 643-623 B.C.), were found among the ruins of the temple of Amen-Ra at Gebel Barkal, ancient Napata, near the Fourth Nile Cataract. The tombs of all the kings and queens of Ethiopia have now been excavated by the Harvard University-Museum of Fine Arts Egyptian Expedition, including those of the five kings who ruled Egypt as a province of Ethiopia (the Egyptian XXVth Dynasty), among whom was Taharqa, mentioned in the Old Testament (II Kings 18, 19; Isaiah 36, 37). The sculptured granite sarcophagus and gold objects once forming part of the funerary equipment in Aspalta's pyramid are also in the Museum's collections.

ASPALTA, KING OF ETHIOPIA
GRANITE, GEBEL BARKAL

CLASSICAL ART

CLASSICAL ART

The Classical Department contains original works of Greek art — marbles, sculptures, bronzes, engraved gems, jewelry, coins, vases, and terracotta figurines. A few of these objects were obtained from excavations at Assos in Asia Minor and at Naukratis in Egypt. But the greater part of the collection was acquired by systematic purchases carried out under exceptionally favorable circumstances during the decade 1895–1904, and to a lesser extent in subsequent years. The objects were chosen for fine artistic quality rather than for archaeological interest. Thus the collection of marbles, though small, is noteworthy for the large proportion of Greek originals it contains. The bronzes, gems, and coins are genuine works of Greek artists, produced for the most part in the sixth, fifth, and fourth centuries B.C. The collection of pottery contains specimens of most of the wares found in Greece from the Minoan age downwards, but it is important especially for its rich series of Athenian red-figured vases of the early fifth century. In this field it has been ranked as fifth among the collections of the world. The famous collection of ancient engraved gems formed by Edward P. Warren was acquired in 1928.

The more important part of the collections is exhibited on the main floor of the Classical Wing, as far as possible in historical sequence. The corridor and the two north rooms contain works earlier than 450 B.C., the three south rooms works later than that date. Roman portraits and other Graeco-Roman sculptures are shown in the central room, Greek marbles in the room at the east end of the wing. Most of the vases and terracottas and some miscellaneous objects are exhibited on the ground floor. The Greek coins, except for a selection on view on the main floor, are kept in the office of the Department where they can be seen by those specially interested.



STATUETTE OF THE CRETAN SNAKE GODDESS

Ivory and Gold; Sixteenth Century B.C.

Gift of Mrs. W. Scott Fitz

Examples of sculpture on a large scale are hardly to be found among the relics of Minoan art, but frescoes, statuettes, and small reliefs show that the Cretan artists could impart to their representations of the human form the same vigorous life which pervades their decorative designs. In this statuette the proud pose, the keen expression of the face, and the set of the tense, sinewy, yet graceful arm compel admiration no less than the technical skill with which the gold trimmings were applied to the elaborate Minoan dress.



MIRROR STAND

ABOUT 500 B.C.

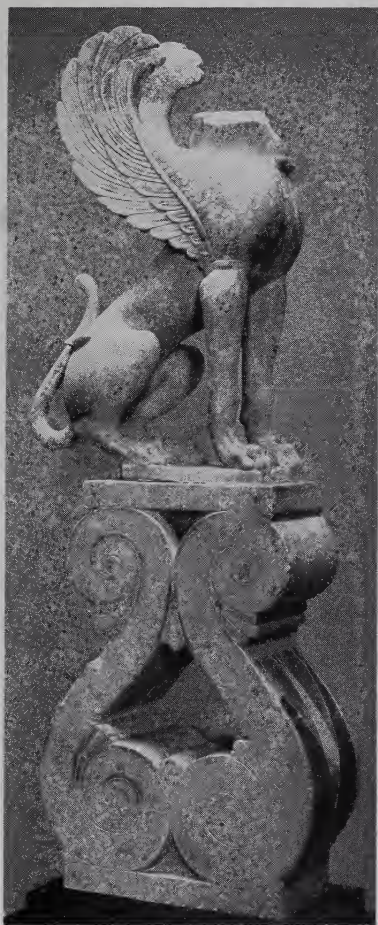
Henry Lillie Pierce Fund

The luxury and the fastidious taste of the Ionian Greeks are reflected in this representation of Aphrodite. The hovering Erotes (Cupids) direct attention to the face of the goddess. They are so placed that the support of the mirror appears to be gradually broadened at the top in order to carry the weight easily.

In the archaic period, wealthy Athenian families erected elaborate monuments over the graves of the dead. The usual form was a tall, slender shaft, with one or two figures carved in relief. The Sphinx, together with its base or finial, formed the crowning ornament of such a stele, which must have had a total height of more than twelve feet. The Sphinx was probably thought of as a guardian of the occupant of the tomb; although the head was not recovered, the arrangement of the hair shows that it faced the spectator, and the alert pose furnishes another argument for this interpretation.

In style the Sphinx is very similar to the best among the long series of marble figures found on the Acropolis of Athens, where they were piously buried after they had been damaged in the sack of the city by the Persians in 480 and 479 B.C. It is like them in delicacy of modelling and skilful design, as well as in the pattern-like treatment of details, such as the feathers of the wings and those on the breast. In the finial, especially, the clever arrangement of a pair of volutes combined to form a lyre pattern, with the stone between them cut away and the joints filled with three-petalled palmettes, testifies to the originality and boldness of the designer. His practical good sense is shown by the fact that only the upper palmettes — the only ones that could be seen from below — are carried through to the back of the stone.

The remarkable preservation of the color is no doubt due to the fact that the stele was overthrown soon after its erection and was therefore not long exposed to the action of the elements. That color was extensively used by Greek masters to enhance the beauty of sculpture in stone, and even of works in bronze, is attested by the ancient writers, but few works have preserved so much of the color as our monument. On the statues from the Acropolis, red, black, blue, and green are the colors used. On the Sphinx, red and black are better preserved, but careful examination has shown traces of both blue and green for some details.



ARCHAIC SPHINX, ATTIC SCHOOL

About 530 B.C.

1931 and 1935 Purchase Funds



DRAWING FROM A KANTHAROS

So few vessels of silver and bronze have survived, in comparison with the many terracotta vases which have been recovered from graves in Italy and Greece, that it is easy to forget in what measure the latter are imitations of metal originals, though their imitative character is manifested in the excessively thin ware affected by Attic potters of the best period, in the shapes of their vases, and in the lustrous paint.

The cup shown here is obviously modelled after a metal kantharos of exceptionally beautiful, though simple form. The tall handles are thin and flat, like bands of metal. The decoration is in a style worthy of the shape. On one side is represented Zeus pursuing a nymph, on the other Zeus pursuing Gany-mede who has been playing with hoop and stick. The finely crumpled folds of linen are contrasted with the broader folds of the woollen garment. The vigorous style of drawing is found on a number of vases, signed by the master-potter Brygos, and this cup, though unsigned, is surely the work of the most skilful artist in his employ, the so-called "Brygos Painter."



KANTHAROS

Fifth Century B.C.

Catharine Page Perkins Collection



THREE-SIDED MARBLE RELIEF, FRONT
Henry Lillie Pierce Fund

This marble corresponds so closely in material, shape, and style of sculpture with the famous "Ludovisi Throne" in Rome, that some intimate connection between the two must be assumed. The scene on the front of the relief in Rome probably represents the birth of Aphrodite; the figures on the wings — a nude courtesan playing the flutes and a matron placing incense on a censer — are best explained as worshippers, typifying two aspects of the cult. On the front of the relief in Boston a smiling, winged boy is represented weighing two small figures of youths in a pair of scales, the beam of which is now missing. Two seated women are interested spectators: the one to the right bows her head in grief, the other smiles and raises her hand in a gesture of pleased surprise. The single figures on the sides are again probably engaged in acts of worship, and again strongly contrasted: on the right wing a boy seated on a cushion is playing a lyre, on the left an old woman with wrinkled face and short hair sits on the ground with her knees drawn up and grasps a mysterious object which has been mostly chiselled away. The interpretation of the scene on the front remains as yet in doubt; but the central figure is clearly Eros, and the subject represented is probably some myth connected with Aphrodite — perhaps, as has been suggested, the contest between Aphrodite and Persephone for the possession of the beautiful youth, Adonis.

The purpose for which the two marbles were made is also unclear. It was formerly supposed that the Ludovisi relief formed the back and arms of a colossal throne for the seated statue of a goddess; but the two reliefs are better explained as parts of one monument, perhaps as ornaments set on the two short ends of a long rectangular altar. The delicately carved volutes and palmettes at the angles of the marble in Boston were matched on its companion-piece by similar ornaments, made separately and now lost.



THREE-SIDED RELIEF, WINGS



ABOUT 470 B.C.

Henry Lillie Pierce Fund

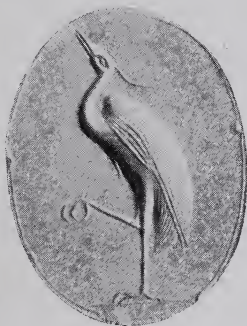
The sculptures are among the most beautiful and interesting of the "transitional" period of Greek art. The artist has not yet fully mastered the problem of translating the figures into relief. The upper parts of the bodies of the two goddesses are in full front view, while their legs are in profile. Some folds of the garments are rendered in the archaic manner, while others show the careful study of actual, accidental folds of cloth. The strong influence of painting is apparent throughout, and the artist evidently depended upon the application of colors to the marble to bring out details such as the lower edges of the wings of Eros and the outlines of the mantles and caps worn by the two goddesses. The strings of the lyre, the fillet of the old woman, and the latchets of the sandals were left to be supplied entirely by paint. The soft, unathletic treatment of the nude forms, the rich draperies, and the style of the architectural ornaments suggest that the reliefs are the products of an Ionian school of sculpture.



MARBLE RELIEF IN MUSEO DELLE TERME, ROME



ENGRAVED GEMS



FIFTH CENTURY B.C.

Francis Bartlett Fund

The three intaglios illustrated above by photographs of plaster imprints enlarged to twice their actual size are by the foremost gem engraver of ancient times, Dexamenos of Chios, who worked during the Periclean age. The portrait head on a scaraboid of mottled red and yellow jasper is one of four extant intaglios bearing the signature of this artist. The race horse and the heron are unsigned, but have been attributed convincingly to Dexamenos on grounds of style. The collection contains equally fine specimens of gem engraving of all the periods of classical Greek art.



PITCHER, FIFTH CENTURY B.C.
Henry Lillie Pierce Fund

In this wine pitcher the refinement of taste manifested by the shape attracts attention first, but the ornament is also interesting as exemplifying the tendency of Greek art to representation, even in decorative design. At the base of the handle is a siren, with wings delicately rendered in a form of Oriental origin. At the upper juncture of the handle with the vase is the bust of a girl clad in a Doric chiton. A serpent is represented on the back of the handle.

The technical skill of the Greek goldsmiths is shown in this unique earring. The figures are hollow, and the jewel is of the slightest weight consistent with strength. The details of the chariot are represented with great care; the Victory even wears earrings and bracelets. Her garment is stirred by the wind, and the horses are prancing, yet the composition is balanced and unified. The jewel is almost intact; only the colored enamel which filled the palmette in front of the hook is lost. It is possible that the earring belonged to a statue, perhaps one of the gold and ivory statues of the fifth century B.C.



EARRING, FIFTH CENTURY B.C.
Henry Lillie Pierce Fund



AMAZON IN BATTLE
Marble, Fourth Century B.C.
Francis Bartlett Collection

An Amazon on horseback and a fallen opponent constituted the group of which the extant fragment is illustrated on this page. Only the forearm of the latter figure is preserved. It was apparently raised to shield his body from the threatening spear of the woman-warrior. The battle of Theseus with the Amazons was a theme which offered the dramatic contrasts and pathetic situations sought by sculptors in the later years of the fifth century and in the fourth century B.C. The vitality imparted to every detail of such a composition by the best skill of the time is illustrated in this mutilated marble. The spring of the horse is clearly seen; the rendering of muscles shows the excitement accompanying the motion. The edge of the rider's garment is driven back in wavy folds; the vigorous form and fine outlines of the thigh and knee appear above the heavy Thracian boot.



HEAD FROM CHIOS
Marble, Fourth Century B.C.

Gift of Nathaniel Thayer

A veil originally covered the top and back of this head, which was made separately for insertion in a draped statue. The soft, subtle modelling and the impressionistic treatment of some details point to an artist closely related to Praxiteles, if not to that master himself. "The face is that of a modest girl, the soul of gentleness, radiant with quiet pleasure, diffusing unconsciously her happiness and youth around her."

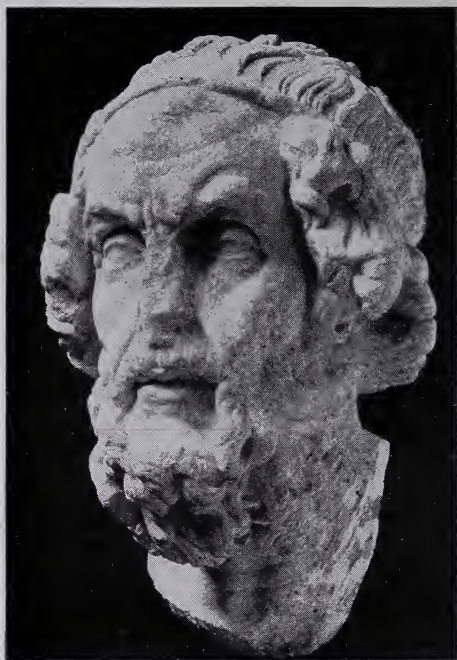


APHRODITE

Marble, Fourth Century B.C.

Francis Bartlett Collection

The grain and slight translucency of the marble are here peculiarly adapted to the artist's aim. The fine oval shape of the face, the quality of the modelling, and the expressiveness of the features show that this head is the work of an Attic master, probably of the School of Praxiteles.



HEAD OF HOMER
Marble, Hellenistic
Henry Lillie Pierce Fund

Artists of the Hellenistic period (300–100 B.C.) not only portrayed contemporaries, but also sought to embody in marble or bronze their ideas of great men of the past. To this effort we owe the imaginary portraits of Homer, one of the best of which is in this Museum. It follows tradition in representing the poet as aged and blind. In spite of the unsparing realism which has shown the failing of physical vigor, the intellectual power of the head is unmistakable. The tone of color which the marble has taken on is in harmony with the subject.



PORTRAIT OF A LADY

Bronze, about 300 B.C.

Catharine Page Perkins Collection

The conquests of Alexander placed Macedonian rulers over the ancient kingdoms of the Orient, and introduced in Egypt and Syria an aristocracy of Macedonians and Greeks. The lady whose portrait is shown here undoubtedly belonged to this class; found in Egypt, it is possibly the portrait of Arsinoë II (born about 316 B.C.). It appears to be considerably idealized, yet the features are expressive of a distinct personality: the individual shape of the nose and the lips is noticeable. The detailed treatment of the hair is very fine, and is in interesting contrast with the more impressionistic method demanded by the technique of marble. The eyes were of another material and were inserted.



ROMAN PORTRAIT
Terracotta, First Century B.C.
Purchased by Contribution

The head shown above is unique as a portrait in terracotta, probably made with the use of a life mask. The face is more natural and animated than most casts from life, and the pose of the head seems characteristic of the man. The artist has sketched the hair and has suggested the momentary glance of the keen eyes. Vividness of expression and literal rendering of detail make the head seem surprisingly modern. The subject is a Roman of the last century of the Republic.

PAINTINGS

PAINTINGS

The Museum collection of paintings has grown considerably in recent years, and now includes examples of all the more important schools of Europe and America. Particularly notable is the group of nineteenth century French paintings, in which the Barbizon and Impressionist painters are very completely represented; while among earlier works of the French School are good examples of sixteenth century portraiture, of Poussin and Claude, and of the eighteenth century painters. Another important feature of the collection is a fine series of American Colonial and early Republican portraits, with Copley and Stuart especially well seen; a remarkable group of 1815 to 1865 paintings (the M. and M. Karolik Collection); and a number of American paintings of a later date recently acquired.

Of other schools, that of Spain includes a remarkable set of twelfth century Catalan frescoes and fine examples of El Greco, Velazquez, and Zurbaran. Among early Netherland paintings is a masterpiece of Rogier van der Weyden; and of the later painters, Rubens, van Dyck, Rembrandt, and Jacob Ruisdael are well represented. To the British School belongs a compact group of eighteenth century portraits and examples of leading landscape painters. The Italian School includes noteworthy groups of Venetian and Siennese paintings, and a number of large altarpieces; with good examples of Duccio Fra Angelico, Titian, and Tintoretto among greater masters.



CATALONIAN FRESCO XII CENTURY

Maria Antoinette Evans Fund

This fresco of the early twelfth century comes from the apse of Santa Maria de Mur, Catalonia, Spain, the little Romanesque church of a Benedictine monastery founded in 1069. Above is the Apocalyptic vision of Christ in Majesty surrounded by the symbols of the four Evangelists; and beneath, the twelve Apostles. The lower band (partly destroyed) depicts the story of the Nativity. The treatment of the subject derives from Byzantine art, which had great influence in Catalonia at the time. The dignity and vigor of the painting, and its scheme of color, are, however, very personal to the artist.



THE CRUCIFIXION; WITH THE REDEEMER BLESSING
AND SS. NICHOLAS AND GREGORY

Duccio di Buoninsegna

c. 1255-1319

Purchased, Grant Walker and Charles Potter Kling Funds, 1945

This triptych is the finest, best preserved, and most complete example in the United States of the work of one of Italy's greatest painters, who gave to themes taken from Byzantine art a human quality, put in terms of rhythmic design and decorative beauty of color which set a pattern for all later Sienese painting. Probably painted somewhat earlier than the Crucifixion in Duccio's famous *Maestà* at Siena, it emphasises the dramatic aspects of the subject as compared with the more formalized treatment of that work. The interesting suggestion has been made that the wings are by Simone Martini, a younger contemporary of Duccio and a painter of similar stature.



VIRGIN AND CHILD WITH ANGELS, SAINTS, AND A DONOR
Fra Giovanni da Fiesole, called Beato Angelico
1387-1455
Gift of Mrs. W. Scott Fitz

This little panel in tempera is a typical example of Fra Angelico, suggesting both his ecstatic devotion to the mysteries of religion and his interest in the contemporary movement toward scientific investigation. The Virgin and Child and the adoring angels are painted with that mystical religious feeling which has produced the affection so generally felt for Fra Angelico; while the human figures reveal the artist's interest in external reality.

**THE VIRGIN OF HUMILITY**

Giovanni di Paolo

About 1402-1482

Maria Antoinette Evans Fund

In contrast with their Florentine contemporaries, the Sienese painters of the fifteenth century were little influenced by scientific investigation and humanist ideas. This panel, among the finest of the artist's smaller works, reveals Sienese adherence to mediaeval ideals in its emphasis on symbolism and in the subordination of naturalism to delicately decorative treatment, perhaps in part influenced from the Far East.

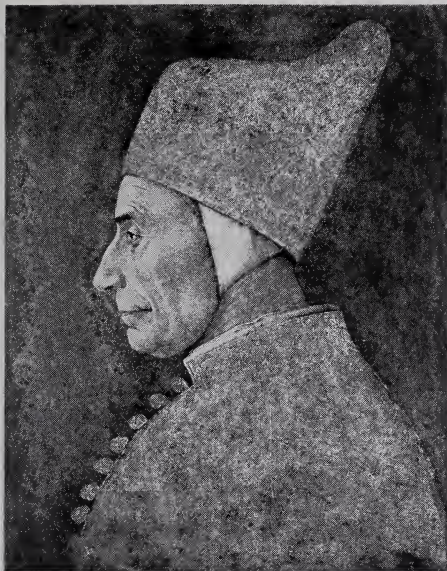


PRESENTATION OF THE VIRGIN

Umbro-Ferrarese School Second Half XV Cent.

Charles Potter Kling Fund

This painting and its companion the *Birth of the Virgin* in the Metropolitan Museum, have been attributed to the Umbrian painter-architect Fra Carnevale, a pupil of Piero della Francesca; but recent research has discredited the suggestion. The influence of Piero della Francesca is dominant; but that of the architect Alberti, and of Filippo Lippi and Domenico Veneziano is also present. Feeling for light and air, delicacy of detail, and beauty of color make the painting a notable example of Italian art.



PORTRAIT OF A DOGE

Attributed to Gentile Bellini

1429-1507

Anna Mitchell Richards Fund

Fifteenth century Venetian portraits are rare, and this ranks as one of the most important surviving examples. Though evidently one of the state portraits which were painted during the term of office of a doge, the identity of the sitter is uncertain. But evidence points to his being either Pasquale Malipiero (reigned 1457 to 1462) or his successor Cristoforo Moro (1462-1471). The painter is almost certainly Gentile Bellini, one of the greatest figures in the history of Venetian painting, who was state painter for many years. The firm and expressive drawing and the quality of the color are characteristic of his work.



ST. LUKE DRAWING THE VIRGIN

Rogier van der Weyden

1399-1464

Gift of Mr. and Mrs. Henry Lee Higginson

This example of one of the most distinguished masters of the early Netherlands School derives in composition from the famous *Virgin of Nicolas Rolin* by Jan van Eyck, in the Louvre; but for the uncompromising realism of van Eyck is substituted the grace and elegance which distinguish the work of Rogier. The couple in the background suggest its being a votive picture.



PORTRAIT OF A GENTLEMAN WITH A BOOK

Titian

1477-1576

Charles Potter Kling Fund

Painted between 1540 and 1545, when the artist had reached full maturity, this portrait reveals the skill in design, the subtlety of handling, and the dramatic presentation of character which mark Titian as a portrait painter.



THE HEAD OF CYRUS BROUGHT TO QUEEN TOMYRIS

Peter Paul Rubens

1577-1640

Juliana Cheney Edwards Collection

With Rubens, the last traces of mediaeval influence disappear from painting in northern Europe, and the baroque style is fully established. Painted about 1622, when Rubens had reached the height of his powers, this painting is a masterpiece of bold yet intricate design, glowing color, brilliant brushwork, and dramatic presentation. Unlike many of the larger works of Rubens, it seems to be wholly by his own hand. The scene represented is taken from Herodotus. Cyrus, King of the Persians, had attacked the territory of the Massagetae and captured the son of their queen, Tomyris. With a demand for the return of her son, the queen coupled a threat to give Cyrus his fill of blood; and after the refusal of Cyrus, and the resulting battle ending in the victory of the Massagetae, Tomyris caused the head of Cyrus to be immersed in blood.



MARS AND VENUS

Nicolas Poussin

1594-1665

Augustus Hemenway Fund and Arthur Wheelwright Fund

The influence of Venice is behind the exuberant delight in life, and the splendor of color, which mark this treatment of a theme inspired by Lucretius, in which Venus as the goddess of fertility is conceived of as alone able to pacify strife, symbolized by Mars. The balanced, closely woven design, and the sculpturesque treatment of the forms are characteristic of the learned and dignified art of Poussin himself, which, especially as developed in his later work, helped to make him one of the most potent and abiding influences on French painting.



THE EVANGELIST

Rembrandt van Rijn

1606-1669

Francis Bartlett Fund

In this painting, one of a series of Evangelists painted about 1661, Rembrandt is at the height of his mastery in expressing human thoughts and feelings. This is the main characteristic of his late work, as distinct from the objectivity of his earlier paintings. The absorbed and brooding devotion of the sitter, who is probably Rembrandt's son Titus, is given full expression through a nobly architectural design, rich and subdued color, and sensitive simplicity in handling.



HAARLEM FROM THE DUNES

Jacob van Ruisdael

1628-1682

Ernest W. Longfellow Fund

Landscape painting as an end in itself first attained full stature in the Netherlands; and in Holland, Jacob Ruisdael was its greatest master. From the simplicity, even monotony, of the Dutch countryside, his imagination created spaces filled with light and air, in which earth and sky are bound together into imposing designs, based upon but transcending reality. Small in size, this example of his works reveals the dignity and romantic feeling of his art.



FRAY FELIZ HORTENSIO PALAVICINO

Domenico Theotocopuli (El Greco) About 1548-1614

Isaac Sweetser Fund

In the ruffled hair, the ashen cheeks, the brilliant eyes, and refined hands of Brother Felix, who is dressed in the robes of the order of the Trinitarians, the painter has here most forcibly interpreted an acute, nervous, and fiery personality.

Born in Crete, trained in Venice, El Greco went to Toledo in 1575. There he developed a highly dramatic art, expressive rather than naturalistic. Ignored during many centuries, his works have now gained the admiration to which they are entitled, and among his portraits this is considered to be one of the best.



DON BALTAZAR CARLOS AND HIS DWARF

Diego Velazquez

1599-1660

Henry Lillie Pierce Fund

The restraint and reticence of Velazquez contrast with the explosive energy of El Greco. He is more interested in recording visual appearance; and his broad, direct handling combined with emphasis on salient points inspired the earlier work of the Impressionists. Classic dignity is the note of his design, and sober clarity of his color. In power to express character, he ranks with the greatest portrait painters.



LA PERSPECTIVE

Antoine Watteau

Maria Antoinette Evans Fund

1684-1721

This "Pastoral" or "Fête Galante" was probably painted between 1716 and 1718, for it reproduces the garden at Montmorency, where Watteau spent these years with his patron, Crozat. No one has more completely expressed the gaiety and elegance of eighteenth century France than Watteau; though always, as in this picture, there is a haunting sense of the brevity and impermanence of human life. With Titian and Rubens as his main inspiration, Watteau created his dream world on the basis of a profound study of reality, evident in his sense of structure and movement. In his feeling for the play of light and his use of broken color, he departed from French academic tradition and paved the way towards nineteenth century impressionism.



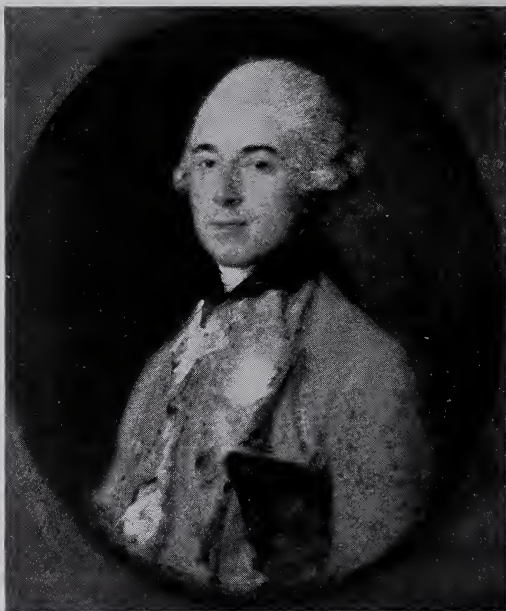
AURORA

Giovanni Battista Tiepolo

1696-1770

Maria Antoinette Evans Fund

This painting, the theme of which is Aurora dispersing the clouds of night, formed the ceiling of a room in the Mocenigo palace, Venice. It reveals all Tiepolo's gaiety and charm as a designer in terms of vivid color modified by the play of opalescent light.



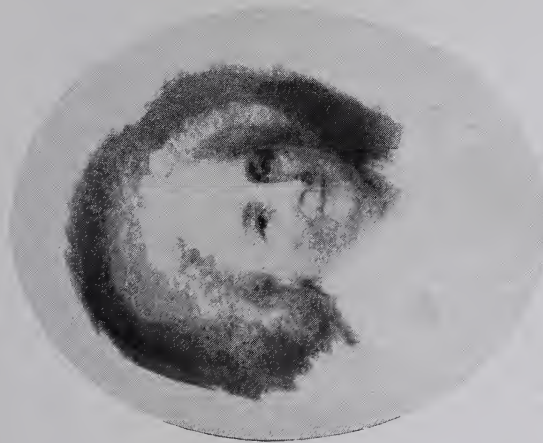
CAPTAIN THOMAS MATHEW

Thomas Gainsborough

1727-1788

Juliana Cheney Edwards Collection

This brilliant portrait, with one of Mrs. Mathew, was painted while Gainsborough was working at Bath, where the sitter was a prominent figure and fought a duel with Sheridan, whose marriage with Elizabeth Linley he resented. Gainsborough's ability as a draughtsman is well seen here, together with his almost impressionist handling of paint, which give character and vivacity to his work. The warm color is characteristic of his Bath period and contrasts with the cooler tones of his later work.



MARTHA WASHINGTON
Gilbert Stuart

Deposited by the Boston Athenaeum



GEORGE WASHINGTON
1755-1828

These portraits of Washington and his wife were painted from life by Gilbert Stuart in 1796 at Philadelphia. Washington permitted the artist to keep the originals and accepted finished replicas in their place. The originals remained in the possession of Stuart until his death, and were sold by his widow to the Washington Association, which presented them to the Athenaeum in 1831. This is the standard likeness of Washington, and has served in the production of many of the portraits.



MARY AND ELIZABETH ROYALL

John Singleton Copley

1738-1815

Julia Knight Fox Fund

Painted about 1758, and therefore a comparatively early work, this painting of the daughters of Isaac Royall of Medford and his wife Elizabeth MacIntosh nevertheless reveals Copley as a formed master of marked individuality. While it has all the uncompromising severity of his work in America, Copley has also achieved a grace and charm which are rare for him at this period.



THE TORN HAT

Thomas Sully

1783-1872

Gift of Miss Belle Greene and Henry Copley Greene

Painted in 1820, this picture has a freshness and breadth of handling unusual with Sully, which are in direct response to the youth and simplicity of the sitter. In the treatment of the light, it reflects the influence of Rubens and anticipates much work of the later nineteenth century.



THE ISLAND OF SAN BARTOLOMEO, ROME

J. B. C. Corot

Harriet Otis Cruft Fund

1796-1875

Painted during Corot's first journey to Italy in 1826, this picture is characteristic of his early manner, which he was to abandon for a more diffused touch, and the expression of more fugitive and romantic aspects of nature. The design is firmly constructed, with its elements clearly defined; the handling of paint is fresh and direct; and there is great feeling for delicate color and luminosity.

In the hands of Corot, the great French landscape tradition of Poussin and Claude Lorrain, which sought to unite rational harmony of design with lyric or dramatic feeling, was maintained and developed and transmitted to such painters as Camille Pissarro, Cézanne, and Seurat.

The Museum owns twenty-six paintings by Corot.



A LION HUNT

Eugène Delacroix

1798-1863

Sylvanus Adams Denio Fund

The sharp contrasts of light and shade, the opposition of rich colors, the dramatic movement of the composition, are typical of Delacroix's genius. He was among the first who dared to break away from the conventions of the neo-classic tradition; and prepared the way for Manet, Courbet, Daumier, and most of the great painters of the nineteenth century.

Influenced by Rubens, Constable, and Bonington, Delacroix developed the use of broken color, and replaced the neutral shadows of the classicists by transparent tones.

His travels in Morocco, which inspired this picture, had a profound influence on his painting; he discovered there a strong, merciless light, and an absence of softness which suited his dramatic conceptions.



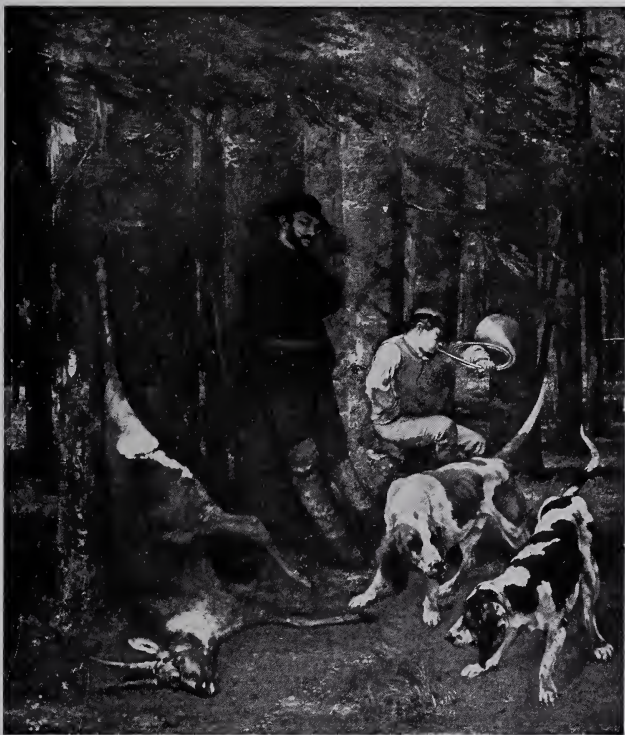
THE SOWER

Jean François Millet

1814-1875

Gift of Quincy A. Shaw

Both as a figure and landscape painter, J. F. Millet was the outstanding personality in the Barbizon group of artists, so called from their frequenting the village of Barbizon in the forest of Fontainebleau. The collection of his work in the Museum is perhaps the most complete in existence numbering seventy-two. The main inspiration of his work is a sense of the mingled dignity and pathos of peasant life, which found expression in a long series of figure subjects of which *The Sower* is a famous example. This side of his work had a deep influence on van Gogh.



HUNTING THE ROEBUCK IN THE HIGH JURA: THE QUARRY

Gustave Courbet

1819-1877

Henry Lillie Pierce Fund

The strong light and shade of this painting, the bold brushwork, and the realism in detail, are characteristic of Courbet, whose work was an inspiration to the Impressionists in their revolt against academic art. The dramatic effect is heightened by the suggestion of relaxation after the tumult of the hunt apparent in the figure leaning against the tree, which represents Courbet himself, an ardent hunter as well as painter.



CARRIAGES AT THE RACES

Edgar Degas

Tompkins Collection

1834-1917

The influence of the Ingres tradition on the early work of Degas is seen in the Museum's portrait of the Duke and Duchess of Morbilli. He soon turned, however, from the portraits and formal compositions of the neo-classics to contemporary subject matter, and in particular to scenes in which movement and gesture played the chief part, such as the race course and ballet.

The *Carriages at the Races* reveals Degas' predilection for a type of design based partly on his interest in photography and partly on the example of Japanese prints. The mass of the victoria cut in half in the right foreground is balanced by the sharp accents in the middle distance and by concentration of light on the women. The human note introduced by the interest in the baby is rare with Degas, whose detached and impersonal art concentrates mainly on the elements of design and color in a picture.



CAP MARTIN NEAR MENTON

Claude Monet

1840-1926

Juliana Cheney Edwards Collection

Monet was the leading figure in that group of the Impressionists whose main interest was in recording the effect of varying conditions of light upon a particular scene. To this end, he was among the first to limit his palette to the spectral colors, to allow fully for the influence of reflected light, and to use broken color. He always retained, however, a feeling for well spaced design. The *Cap Martin*, though fully expressive of Monet's treatment of light, is also boldly planned in composition, and is carried out with exceptional vigor. The Museum owns thirty-one examples of Monet's painting.



LE BAL À BOUGIVAL

Pierre Auguste Renoir

1841-1919

Anna Mitchell Richards Fund and Contributions

This masterpiece of 1883 is full of the vitality and the simple, unforced pleasure in feminine beauty which is the keynote of Renoir's art. Influenced by impressionist practice in the use of color, Renoir's true descent is from Rubens and Fragonard, in his feeling for form and movement and in the easy sensitiveness of his handling.



D'OÙ VENONS-NOUS? QUE SOMMES-NOUS? OÙ ALLONS-NOUS?

(Where do we come from? What are we? Where are we going?)

1848-1903

Paul Gauguin

Arthur Gordon Tompkins Residuary Fund

This monumental decorative painting, which Gauguin completed in Tahiti late in the year 1897 as a last testament before his ill-fated attempt at suicide, was regarded by him as his masterpiece. Symbolically, it expresses the artist's conception of the course of human life as a whole; artistically, it represents the artist's work when his powers of design were fully developed and his colors had taken on a rich harmonious quality.



THE POSTMAN ROULIN

Vincent van Gogh

1853-1890

Gift of Robert Treat Paine, 2nd

Among the painters often grouped together as post-impressionist, from their development of impressionist methods to serve the purpose of design in the abstract, van Gogh is marked out by the intensity of his emotions and his decorative instincts. One of the few faithful friends that he had in his tragic life was the Postman Roulin of Arles. This portrait, the largest of six which he painted of his friend, shows van Gogh's insight into character, his power of design in terms of solid form, and his use of bold masses of brilliant color.



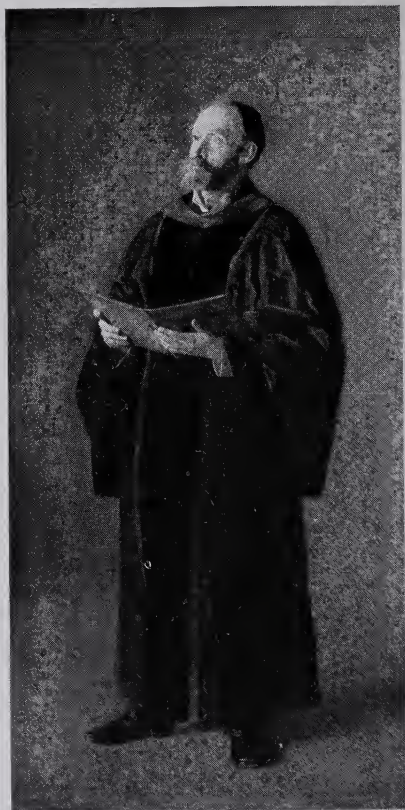
THE TURN IN THE ROAD

Paul Cézanne

1839-1906

Spaulding Bequest

More than any other single painter, Cézanne has helped to shape the aims and methods of modern painting; and in this painting may be seen the reasons for his influence. An admirer of seventeenth century painting, he was also a friend and fellow student of the great Impressionists, and sought to use the Impressionist analysis of light in terms of color as a means to express the solid form and the organized design of earlier masters. *The Turn in the Road*, which used to belong to Claude Monet, was painted in Northern France about 1880, when Cézanne had first attained full mastery, and reveals the charm of his color as well as its integral relation to form and design.



THE DEAN'S ROLL-CALL

Thomas Eakins

1844-1916

Abraham Shuman Fund

This monumental portrait of James W. Holland, Dean of Jefferson Medical College reading the Hippocratic oath, well exemplifies Eakins' penetration into character.

**DECORATIVE ARTS
OF
EUROPE AND AMERICA**

DECORATIVE ARTS OF EUROPE AND AMERICA

The Department contains examples of fine art and distinguished craftsmanship arranged as far as possible in national groups and in chronological order, and ranging in time from the Byzantine period to the early nineteenth century. There are a few small Byzantine objects, but the collections really begin with the arts of the Middle Ages. Works of the nineteenth century and of the present day are occasionally shown to represent current interest in design and craftsmanship.

Outstanding exhibitions include a Romanesque Portal from a Spanish church; a window of English stained glass, ca. 1435; a marble plaque by Donatello (1386-1466) representing *The Madonna in the Clouds*; a marble figure of *A Kneeling Knight* by Pompeo Leoni (1533-1608); a Tudor room, ca. 1490; a room from Hamilton Palace, ca. 1694, and a Louis XVI salon, ca. 1760.

Among American period rooms, those from a house built at Peabody, Massachusetts, in 1801 from designs by Samuel McIntire are unique. The earliest architectural period of New England is represented by the entire framework of a house in Ipswich, Massachusetts, and a room from a house at West Boxford, Massachusetts. These with their furnishings form an unusual group of American arts of the second half of the seventeenth century.

Among the exhibitions of general eighteenth century American arts, the M. and M. Karolik Collection is outstanding. American silversmiths active from about 1640 to 1810 are represented by many rare and superb specimens. The work of Paul Revere, the Patriot, is shown in numbers unequalled elsewhere.

Special exhibitions are the Leslie Lindsey Mason Collection of musical instruments, the McCann Collection of Chinese export porcelain, the Buffum Collection of amber, a distinguished collection of ship models, an important collection of Chelsea porcelain figurines, and English silver of the sixteenth, seventeenth, and eighteenth centuries.



VIRGIN AND CHILD
French, Fourteenth Century
Hervey Edward Wetzel Fund



STAINED GLASS WINDOW FROM
HAMPTON COURT, HEREFORDSHIRE, ENGLAND

About 1435

Maria Antoinette Evans Fund



KNEELING KNIGHT

Pompeo Leoni

1533-1608

1939 Purchase Fund

This outstanding example of Late Renaissance sculpture, a portrait statue made as a memorial monument for a church, is striking for the elaborate realism of its representation and suggests at the same time the intensified religious spirit of the counter-reformation. Pompeo Leoni is a representative of Italian sculpture in this period between Michelangelo and Bernini. The statue originated in Spain and its individual character reveals Pompeo's intimate connection with the painter El Greco.

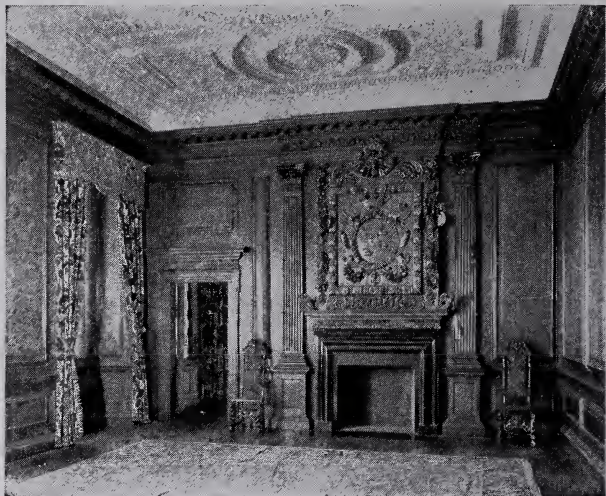


TUDOR ROOM FROM SOMERSETSHIRE, ENGLAND
About 1490



TUDOR ROOM: OVERMANTEL
PANELS FROM TARPORLEY, CHESHIRE, ENGLAND
About 1493

Gift of Mrs. Edward Foote Dwight in memory of her parents,
George Parsons and Sarah Elizabeth Eddy Parsons



ROOM FROM HAMILTON PALACE, LANARKSHIRE, SCOTLAND
About 1694

Gift of Mrs. Frederick T. Bradbury in memory of her brother,
George Robert White

In 1694 the third duke of Hamilton rebuilt the palace on the estate near Glasgow, which had been the seat of the family since the fourteenth century. This room was the State Morning Room, and its walls of oak are complete as they formerly stood in the palace. The enriched panel over the fireplace, carved in the manner of Grinling Gibbons, bears the Hamilton arms. The Flemish tapestry of the early sixteenth century depicting the Miracles of St. Claudius is said to have come from Knole in Kent, the house given by Queen Elizabeth to Thomas Sackville in 1566.



LOUIS XVI SALON FROM PARIS, FRANCE

About 1760

Gift of Mrs. Frederick T. Bradbury in memory of her brother,
George Robert White

The paneled walls are of oak carved and gilded. The fine metal fittings of bronze-gilt are original. The chandeliers of rock crystal, amethyst, and topaz quartz are slightly earlier than the room. On the walls are four tapestry panels made after designs by Jean Baptiste Huet.



ROOM FROM NEWLAND HOUSE
NEWLAND (NOW COLEFORD), GLOUCESTERSHIRE, ENGLAND
Dated 1748

Given in Memory of Dr. Wm. Hewson Baltzell by his wife,
Alice Cheney Baltzell

This room came from a Georgian wing added to Newland House in West Gloucestershire by its owner, John Probyn, in 1748. The furnishings, carefully selected during six years of search, contain some of the most superb examples of the period. Chinese porcelains appropriate to the room are of the first half of the eighteenth century, with the exception of the polychromed vase dating from the late seventeenth century.



ROOM FROM WEST BOXFORD, ESSEX COUNTY, MASSACHUSETTS

About 1675-1704

John Lowell Gardner Fund

The framing timbers and fireplace lintel of red oak, the pine boards of floor and of ceiling, and the bricks of the fireplace come from a house at West Boxford, Massachusetts, known in recent years as the Brown-Pearl house. The white pine sheathing is from other houses of contemporary date in Essex County. The objects in the room are typical of the furnishings in a New England house occupied by a well-to-do family during the third quarter of the seventeenth century.



ROOM FROM PORTSMOUTH, ROCKINGHAM COUNTY,
NEW HAMPSHIRE

About 1750

Henry Lillie Pierce Residuary Fund and Contributions from
J. Templeman Coolidge and Charles H. Tyler

The house owned by George Jaffrey was built during the second quarter of the eighteenth century on land adjoining the business center of modern Portsmouth. The room here shown is the parlor of that house and with its furnishings is representative of a New England mansion of about the year 1750.



ROOM FROM PEABODY, ESSEX COUNTY, MASSACHUSETTS
1800-1801

Charles Amos Cummings Fund
and an Anonymous Gift

This parlor is one of three rooms now in the Museum which formed part of the house built in 1800-1801 for Captain Nathaniel and Madame Elizabeth (Derby) West at their country place in South Danvers, now Peabody, Massachusetts, from designs made by Samuel McIntire of Salem. Some of the furnishings shown in this room were placed in the house when it was completed in 1801.



SILVER PUNCH BOWL BY PAUL REVERE, BOSTON, 1768

The famous "Liberty Bowl" made by Revere for fifteen citizens of Boston in 1768 bears the inscription: "To the Memory of the glorious Ninety-Two: Members of the Hon.^{bl} House of Representatives of the Massachusetts-Bay; who, undaunted by the insolent Menaces of Villains in Power, from a strict Regard to Conscience, and the Liberties of their Constituents, on the 30th of June 1768, Voted Not To Rescind." This commemorates the vote of ninety-two to seventeen opposing a command of the English Ministry to rescind a letter suggesting a united stand, in protest to taxation with non-representation, among the British Colonies of North America. This was the first step toward united action and seven years before the Declaration of Independence.

Our collection of silver by Paul Revere is unmatched and there are also here two portraits of Revere painted by Copley and Stuart.

TEXTILES

TEXTILES

The Textile Department contains decorative weavings, embroideries, lace, and printed fabrics. The weavings include brocades, damasks, velvets, tapestries, and rugs.

Among the earliest embroideries and patterned weavings are those from pre-Inca graves in Peru, and the tapestry-woven decorations on linen garments found in Coptic and Islamic burial grounds in Egypt. The development of silk weaving can be traced from the Near East through the great period of the fourteenth and fifteenth centuries in Italy, and its later flowering in France. Representative examples of European embroidery and lace are included in the collection.

Hanging in the galleries are some fine French and Flemish tapestries. A fragment woven with the arms of Guillaume Roger de Beaufort dates from the second half of the fourteenth century. Notable among the fifteenth century tapestries is the *Martyrdom of St. Paul*, one of a series woven for Beauvais Cathedral about 1460. A tapestry depicting the *Passion of Christ* and another illustrating the *Apostles' Creed* date from the late fifteenth century and are impressive examples of tapestries woven with religious subjects. *Le Déjeuner*, one of the *Beaux Pastorales* designed by Boucher, and woven in Beauvais in 1756, is characteristic of the gaiety and charm of eighteenth century French weaving.

From Asia, Asia Minor, and Indonesia comes a collection of silk weavings, embroideries, and printed silks and cottons remarkable for richness of color and design. Especially to be noted are the distinguished examples of Persian velvet of the sixteenth century.

An important part of the collection is shown in the galleries. Those who wish to make a further examination may do so in the Textile Study Room.



EGYPTIAN TAPESTRY
Graeco-Roman Period, Fourth or Fifth Century A.D.
Henry Lillie Pierce Fund

This is a detail of a tapestry-woven band decorating a linen cloth. The design of animals framed by a vine-like scroll is woven with dark purple wool, the background with natural colored linen.



MESOPOTAMIAN (?) TAPESTRY
Probably Eighth Century A.D.
Arthur Mason Knapp Fund

This is woven with undyed cotton and colored wool on a wool warp. The ram or ibex was a familiar form of decoration in Persia during the Sasanian period. There is evidence that cotton instead of linen was used in Mesopotamia.



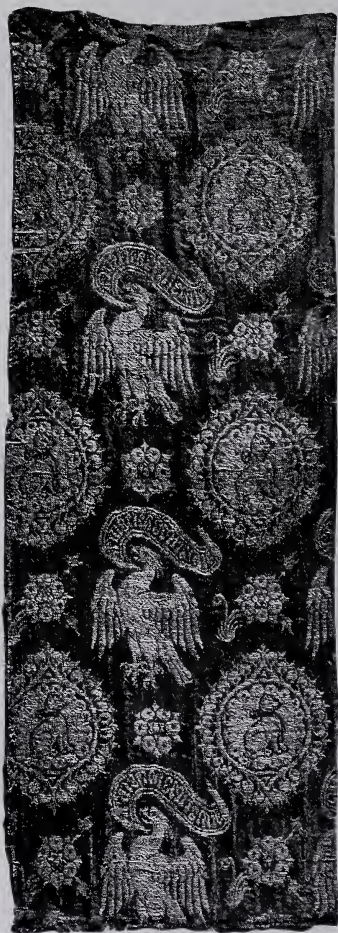
CHASUBLE FROM ST. PETER'S CHURCH, SALZBURG
Twelfth Century

Ellen Frances Mason Fund

This vestment was probably made for Heinrich, who was Abbot of the Benedictine Monastery of St. Peter in Salzburg between 1167 and 1188. The orphreys of silk and gold were woven in Palermo. Around the bottom of the chasuble a Latin inscription is worked in couched gold embroidery:

HANC VESTEM CLARAM PETRI PATRAVIT AD ARAM
HEINRICH PECCATOR EIUS SIT UT AUXILIATOR.

This may be freely translated as follows: "Heinrich the sinner has prepared this noble garment for St. Peter's altar, that it may be his helper."



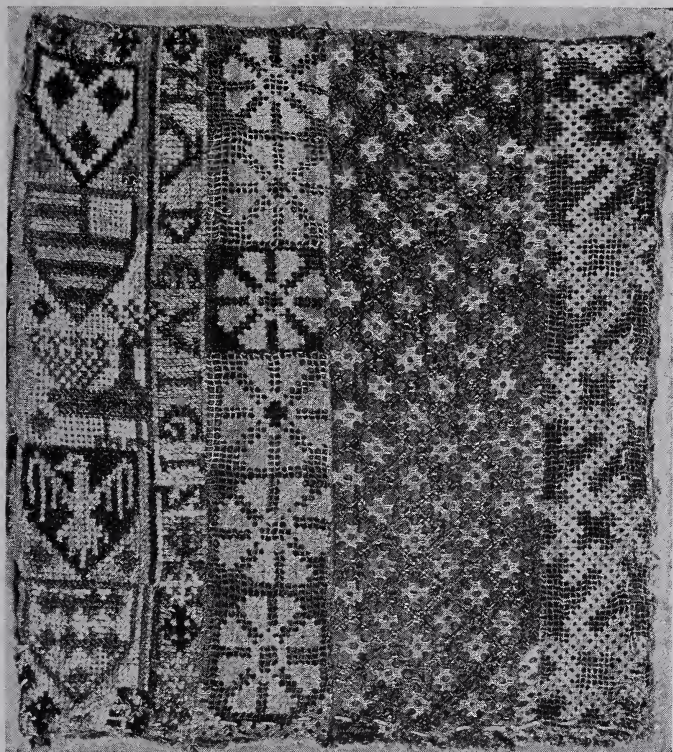
The ground is neutral violet satin, the design of rows of eagles with scrolls bearing a decorative imitation of an Arabic inscription, and dogs framed by pointed ovals, is woven with linen thread wound with gilded gold-beater's skin, and a little pale pink and pale blue silk.

A similar piece was found in an old church in the diocese of Liege, in Belgium.

ITALIAN BROCADE

About 1400

Gift of Mrs. A. W. F. Valentine



EMBROIDERED RELIC BAG

German, Thirteenth Century

Gift of Mrs. Charles Gaston Smith's Group

This comes from the Church of St. Stephan in Mainz.
The design is executed in various stitches with colored silk.



EMBROIDERED DOUBLET

English, last quarter of the Sixteenth Century

The Elizabeth Day McCormick Collection

This outstanding example of Elizabethan embroidery comes from Kimberley House in Norfolk. According to a well established tradition it is part of a gift left there by Queen Elizabeth when she was entertained by Roger Wodehouse on August 22, 1578. The doublet is worked with gold and silver thread on a linen ground in a design of daffodils and scrolls, and is trimmed with gold and silver bobbin lace. The linen ground is spangled with gold sequins. With this has been preserved a matching coif and stomacher and two pairs of gloves, all included in the Elizabeth Day McCormick Collection.



QUEEN ESTHER AND KING AHASUERUS

Needlepoint Picture

English, Seventeenth Century

The Elizabeth Day McCormick Collection

Silk and metal thread and seed pearls were used in working this decorative interpretation of the Old Testament story of Queen Esther. It is finely worked in tent stitch (petit-point) and rococo stitch with some knot, satin, and couched stitches. It is characteristic of this period, when every well bred girl was expected to be an accomplished needlewoman, that in drawing the flowers, birds, and insects which complete the design, perspective and proportion were given little consideration.



THE MARTYRDOM OF ST. PAUL
Flemish or French Tapestry, about 1460

Francis Bartlett Fund

One of a series representing the Story of St. Peter woven for Beauvais Cathedral by order of Guillaume de Hellande, Bishop of Beauvais.

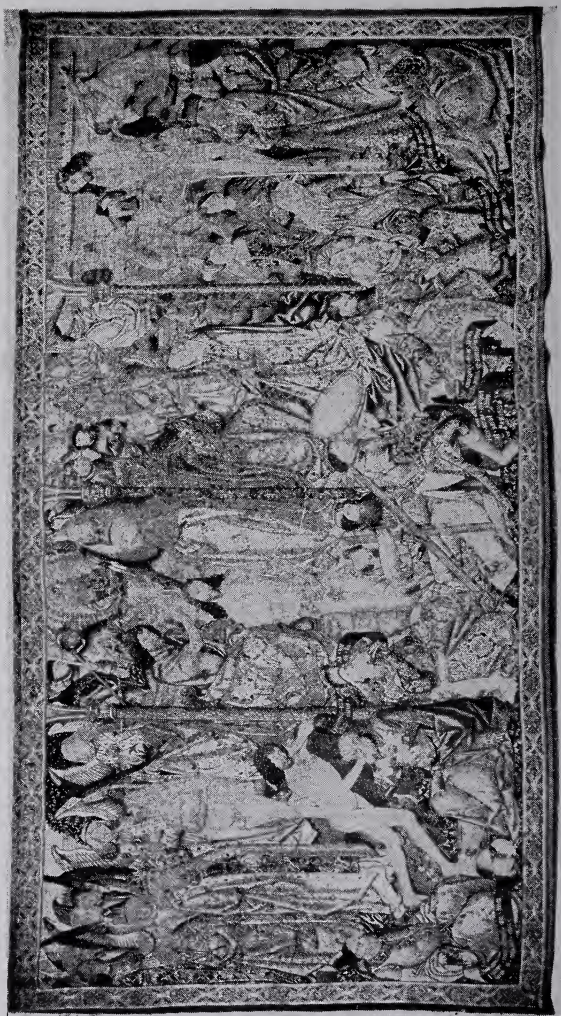


PENELOPE

Flemish or French Tapestry, 1480-1483

Maria Antoinette Evans Fund

This is one of eight fragments of a set of tapestries woven for the Cardinal Ferry de Clugny. These tapestries, which illustrated the noble deeds of virtuous women, were partially destroyed during the French Revolution. Among the fragments which have been preserved is one showing a shield quartered with the Clugny arms. On this is superimposed a small shield bearing the arms of the Bishopric of Tournai, to which Ferry de Clugny was appointed in 1473. He was made a cardinal in 1480 and died in 1483. Since a cardinal's hat appears above the large shield, it seems probable that the tapestries were woven between these last two dates.



THE APOSTLES' CREED (FIRST PART)

Flemish Tapestry, about 1500

Gift of Mrs. John H. Wright



THE EFFICACY OF THE SACRAMENT
French Tapestry. Early Sixteenth Century
James Fund

The tenth panel in a set of eleven, made for the Abbey of Ronceray, near Angers, France.

The legends beneath explain the significance of the two scenes:

"Par la vertu du Sacrament
Fut demonstre ung grant miracle
Car le diable visiblement
Sortit hors dung demoniacle."

(The power of the Sacrament was demonstrated by a great miracle, for the devil was seen to pass out of a man possessed.)

"Ung payen sans honneur passa
Par devant le saint Sacrament.
Mais son cheval se humilia
Puis crut le payen fermement."

(A pagan passed before the Holy Sacrament without homage. His horse, however, abased itself; whereupon the pagan became a firm believer.)



"LE DÉJEUNER" AFTER BOUCHER
French, Beauvais, Tapestry, Dated 1756
Francis Bartlett Fund

One of the *Beaux Pastorales* woven under the direction of André-Charlemagne Charron.

ART OF THE ANCIENT NEAR EAST



HEAD OF GUDEA
Sumerian, about 2350 B.C.
Francis Bartlett Fund

The art of the Ancient Near East, in Gallery A34 on the first floor, includes that of the early civilizations which flourished in the valleys of the Tigris and Euphrates rivers and the Iranian highland from the fourth millennium B.C. until the Christian era. It is set apart from the Sāsānian and Muḥammadan art of the same region which is to be found in the galleries on the second floor.

From Irān has come the prehistoric pottery; from Mesopotamia, a Sumerian bronze figure of a king, and the head of Gudea, the Patesi or Priest-king of Lagash. This head is a masterpiece of Sumerian art and one of the important sculptured portraits in the Museum.



A HUNT IN THE MOUNTAINS
Cast of a cylinder seal, Akkadian
Harriet Otis Cruft Fund

The stamp and cylinder seals illustrate the glyptic art of the Near East with extraordinary continuity from the earliest times, in examples from the Uruk, Jemdet Nasr, Early Dynastic, Akkadian, Sumero-Akkadian, Babylonian, Kassite, Archaic North Syrian, Hittite, Assyrian, Neo-Babylonian, and Achaemenian periods.

Assyrian sculpture of the ninth century B.C. is represented by an amber statue of King Ashur-naṣir-pal II, one of the few known Assyrian statues in the round. There are also two wall reliefs from the palace of this Assyrian king at Kalhu, as well as smaller fragments of the eighth century B.C. from the palace of Sennacherib at Kuyunjik.

The lion of glazed bricks, from the Royal Procession Street of Babylon, rebuilt by King Nebuchadnezzar, is characteristic of the Neo-Babylonian art of the seventh century B.C.

Persian sculpture of the fifth century B.C. includes three fragments from the palace of the Achaemenian kings, Darius and Xerxes, at Persepolis: a monumental relief of the lion and bull (lent by the Oriental Institute of the University of Chicago), a relief of a royal servant from the inner wall of a stairway, and a stone with a Median courtier, the chief envoy and the tribute-bearer of the Arachotians, once a part of the long procession of subject nations moving across the face of the northwest stairway of the Audience Hall of Darius.

INDIAN ART



"URUS BULL" SEAL-AMULET

From Chanhudaro, India, about 3000 B.C.

The collection of art from India has long ranked as the leading collection in the United States and so far as painting is concerned the most important collection in the world. Approaching the Indian galleries from the rotunda, it is possible to follow an unfolding panorama of Indian art through the five thousand years of its history. The collection is arranged in a chronological succession from the earliest prehistoric art of 3000 B.C. to that of the 18th and 19th centuries. An expedition to India was undertaken in 1935 and from an ancient city in the Indus Valley, where during the third millennium a widespread civilization had flourished, an extraordinarily fine and representative group of prehistoric antiquities was recovered. It is the only collection outside of India. The square seal-amulets bearing the splendidly carved animals and undeciphered script are already familiarly associated with the Indus civilization. Although not many years ago the very existence of this prehistoric culture was unsuspected, today it is recognized as aesthetically and historically important in the study of prehistory and for the fullest appreciation of Indian art.



YAKṢĪ
Bharhut, about 150 B.C.
Ross Collection

Of the early Buddhist sculpture from Sañcī, Mathura, and Amarāvati exhibited in the Indian corridor, this *yakṣī* or dryad is from the most ancient Buddhist site at Bharhut in Central India. With her hair bound in *sāla*-flowered muslin, the flower itself curving along her cheek, wearing a gold ornament on her forehead, a heavy earring, necklaces of pearls and emeralds, a ribbon of gold, and a gold pendant, tattooed on her cheeks and shoulder: all this rich detail carved in stone betrays an earlier mastery in wood which is completely lost to us and exemplifies the high artistic achievement in sculpture which from prehistoric times has characterized Indian art.



BODHISATTVA

Gandhāra, Second Century A.D.
Helen and Alice Colburn Fund

In the Buddhist sculpture from the Gandhāra region there was combined with the religious concepts of India Hellenistic influence in the sharply chiselled features and treatment of the hair, and Iranian influence in the rippling drapery, as may be seen in this statue of a bodhisattva. This style, moving across Central Asia, reappears in the early Buddhist cave sculpture of China.



The figure of Harihara (the *mixta persona* of Viṣṇu and Śiva) is characteristic of pre-classical Cambodian sculpture with its simplification of form and subtle modelling. It is the only early Khmer statue in America. The development of the exuberant classical style in Cambodia, Siam, and Java may be traced in the extensive collection of later sculpture. The gigantic deva heads from the Nāga balustrades, the wall reliefs, and the heads of deities and kings are but fragments of the magnificent ruins of Angkor Vat and Borobodur.

HARIHARA
Cambodian, Seventh Century
Ross Collection



ŚIVA

South Indian, Cola Period. Tenth-Eleventh Century
Maria Antoinette Evans Fund

Śiva is here represented as the gracious teacher of sacred science and music. Indian mediaeval sculpture portrays the Hindu and Jain pantheon with increasing refinement.



ŚIVA NATARĀJA

Copper. Southern India, Fifteenth Century

Marianne Brimmer Fund

Śiva, in the form of the "Lord of Dancers," is posed in his Cosmic Dance, representing in his gestures the "Five Activities" of the creation of the universe, its maintenance and destruction, the embodiment of souls, and their release.

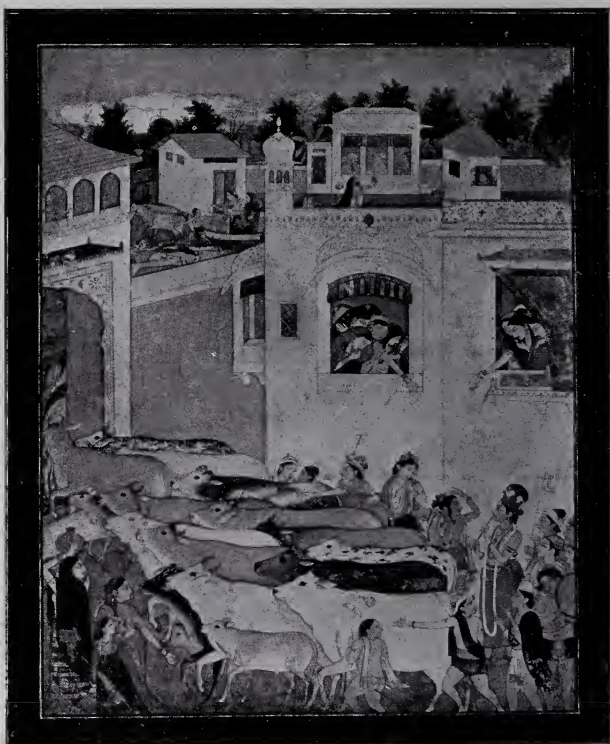


RĀDHĀ AND KṚṢṆA

Early Rajput School, Sixteenth Century

Ross Collection

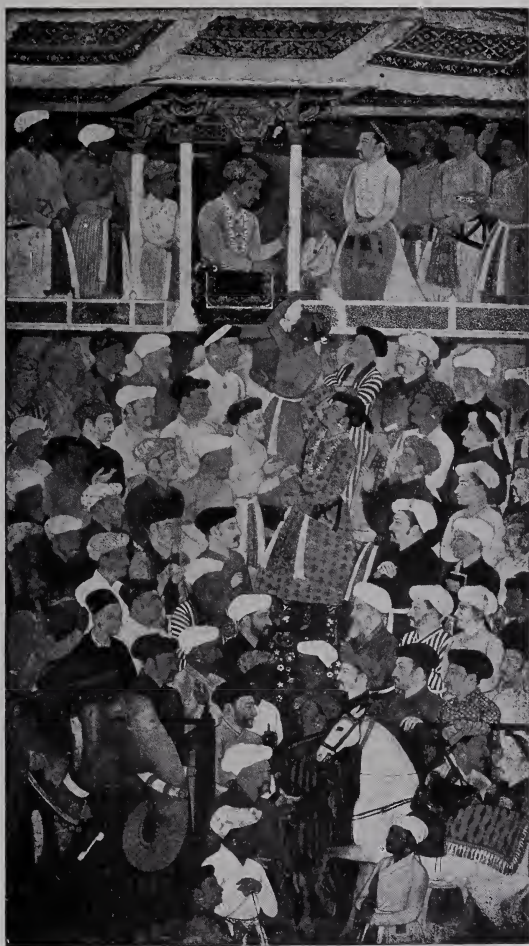
In a leafy bower (at the upper left of the miniature), the Beloved Rādhā is persuaded by her kneeling confidante to go to her Divine Lover, Kṛṣṇa. Rādhā (at the upper right) is being guided to Kṛṣṇa who seated (below) upon a bed of flowers is watching for her coming. These three scenes, in continuous narration, picture in the yearning of Rādhā and Kṛṣṇa, and in the symbolism of love, the sacred Vaiṣṇava theme of the search of the human soul for God. In the patterned landscape, all nature reflects the same theme. The humming bees seek the waiting flowers, the leaping monkey and the fluttering birds their mates. The formal style, the rich coloring, and lively draughtsmanship display many qualities distinctive of traditional painting in India. These conventions may be recognized again and again in other mediaeval manuscripts, where profound themes are presented with equal sincerity and poetic beauty.



“THE HOUR OF COWDUST”

Late Rajput School, Eighteenth Century
Ross-Coomaraswamy Collection

Kṛṣṇa, playing on his flute, is bringing home the herds to Brindāban at sundown. The music of his flute charms all hearts, and the milkmaids carrying water-jars turn to listen while others crowd the balconies to greet him. This is a masterpiece of the late Rajput School in which the conventions of the traditional Rajput style have given way to a more romantic and emotional presentation of the Kṛṣṇa legend.



AN AUDIENCE OF THE EMPEROR JAHĀNGĪR
 Mughal School, Seventeenth Century
 Marianne Brimmer Fund



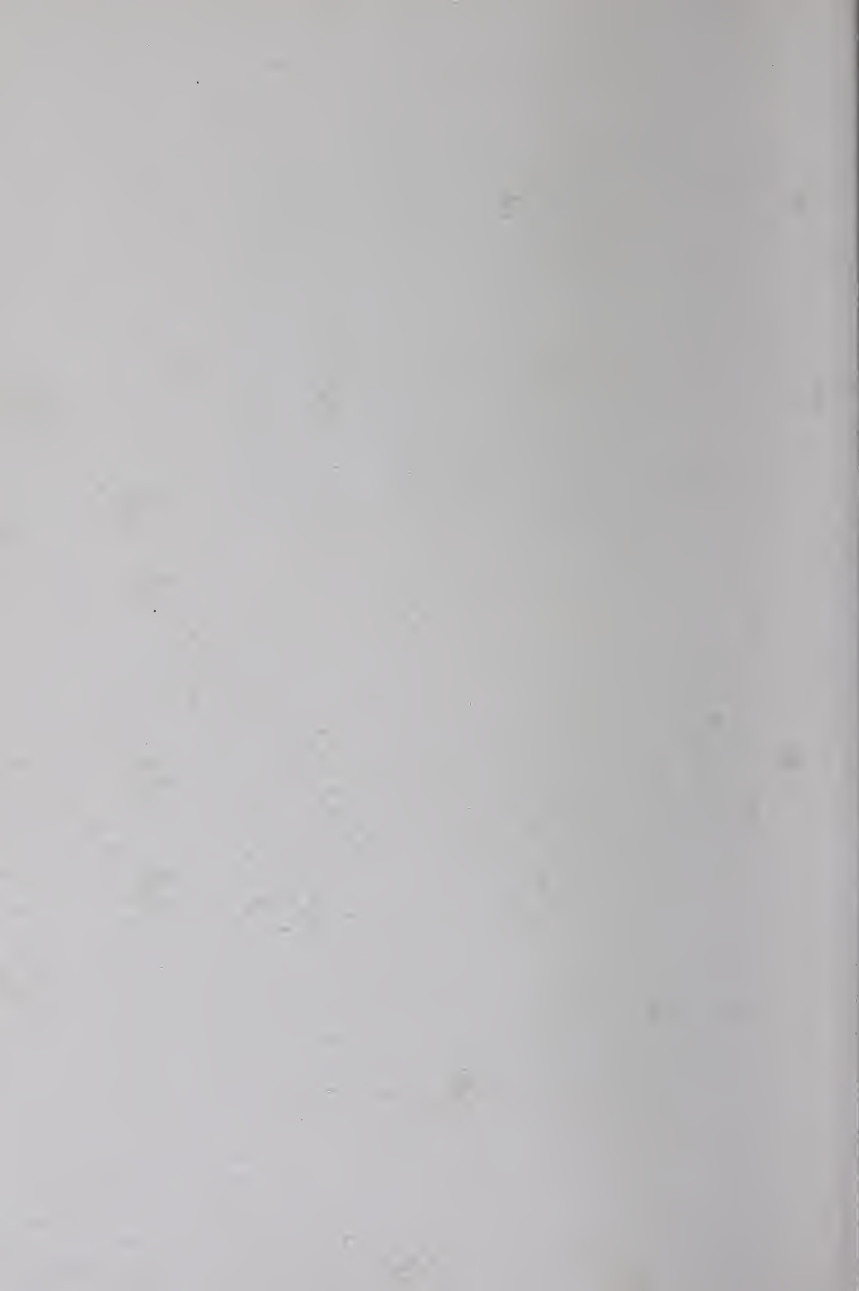
"TEN AVATĀRS OF VIṢṆU"

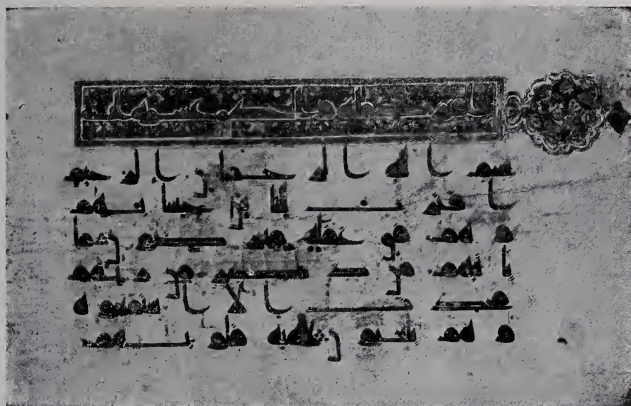
Enamelled and jeweled pendant
Indian, Sixteenth Century
Otis Norcross Fund

Among the Ten Avatārs or incarnations of Viṣṇu on this richly enamelled pendant, that of Kṛṣṇa is represented in the central panel where he is conversing with Arjuna seated in his chariot. Their dialogue comprises the famous Vaiṣṇava scripture of the *Bhagavad Gītā*. Drawn in the traditional style of contemporary Rajput painting, this supreme example of *champlevé* enamel is remarkable for the delicacy of its workmanship, the perfection of the miniature scene, and its varied and brilliant coloring.

Other enamelled pendants, elaborate necklaces, jeweled diadems, silver anklets clustered with tiny bells, and jade inlaid with precious stones are exhibited. The jewelry of India reveals an ever-present delight in lavish adornment, such as has already been suggested to us in the prehistoric and pre-Mauryan terracottas, in the Bharhut *yakṣī* arrayed with jewels and flowers, and in the princely regalia of the later sculpture.

MUḤAMMADAN ART





PAGE OF A QUR'ĀN IN KŪFIC SCRIPT
Egyptian, Ninth to Tenth Century
Ross Collection

The Muḥammadan collections contain objects from those countries which were included in the vast Islamic empires of the middle ages from Spain in the West to the borders of Indonesia and China in the East. From Mesopotamia, Persia, Syria, Turkey, and Egypt have come important examples of Arabic calligraphy, miniature painting, and bookmaking, of sculpture in stucco and stone, of ceramics and glassmaking, of metalwork and weaving.

The Muḥammadan calendar begins with the year of the hegira or flight of Muḥammad from Mecca to Medina in A.D. 622; and to objects dated in the Muḥammadan year, (A.H.—Anno Hegirae) the equivalent Christian year has been added.

Among the earliest and most distinctive examples of Muḥammadan art are the manuscripts of the *Qur'ān*, the writings of Muḥammad sacred to the Moslems, on which every care was lavished. Like the early page above, they are distinguished for beauty of calligraphy and rich illumination.



ISLAMIC TOMBSTONE

Persian, dated Muharram, A.H. 533 – September, A.D. 1138

Maria Antoinette Evans Fund

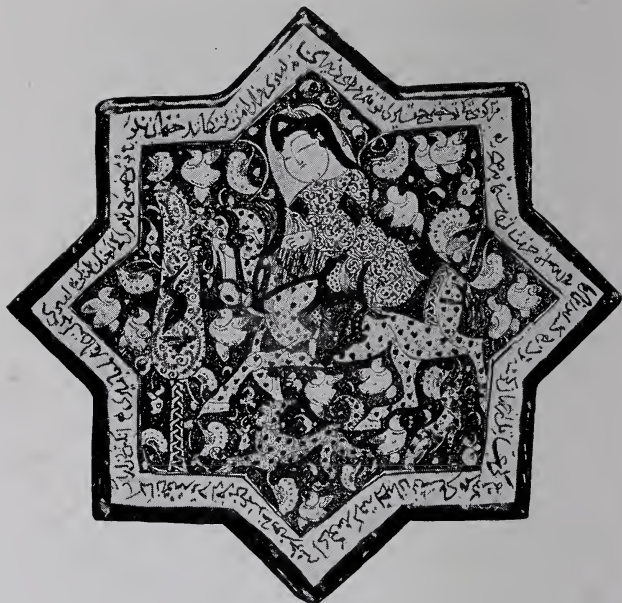
This marble tombstone is carved in low relief with appropriate passages from the Qur'ān. The borders of angular, ornamented, Kufic script alternate with borders of round, running, Nashkī writing against scrolls of leaves. Verses of the Qur'ān, telling of God's knowledge and power and His assurances of immortality, begin with the opening phrase, "In the name of God, Merciful and Compassionate." The name of the deceased once inscribed within the inner arch has been obliterated, but the line below reads, "He died in (the month of) Muharram, the year A.H. 533 (September, A.D. 1138); the work of Abi'l-Qasim al-Hurrāni."



STUCCO RELIEF: HAWK AND DUCK
Persian, Twelfth Century
Rayy Expedition, 1934-1935

From the site of the ancient city of Rayy (Rhages) in Irān excavated by a Joint Expedition of the Museum of Fine Arts and the University of Pennsylvania Museum has come this fragment of a Seljuk relief of a hawk attacking a duck.

Other examples of earlier stucco reliefs, once a part of the wall decoration of a Sāsānian palace, an important hoard of gold coins, a lamp of bronze, objects of glass and carved ivory, as well as a large collection of Persian ceramics have also been received. The pottery includes wares of all periods prior to the destruction of Rayy in A.D. 1221, notably Islamic pottery in various techniques.



LUSTRED STAR TILE

Persian, signed Abū Rufāza

Dated Rabī' II, A.H. 608 - September, A.D. 1211

Ross Collection

The princely horseman accompanied by two hounds rides toward a cypress tree in which a long-beaked black bird is perched. The lament inscribed in the border begins, "Those who treat others harshly . . ." and suggests that this may be the scene of the King and the Bird from the *Fables of Bidpai*. To the verse is affixed the signature of the artist and the date, furnishing valued evidence for the dating of Persian ceramics. The Museum is fortunate in possessing another star tile signed by this artist, dated A.D. 1210, and a third in the same style dated A.D. 1208. These are among the earliest known dated lustrated tiles.



TWO APOTHECARIES

From a manuscript of Dioscorides, *Materia Medica*
Mesopotamian, dated A.H. 619— A.D. 1222-3

Francis Bartlett Fund

One of the earliest Islamic manuscripts accompanied by miniatures now known is this Arabic translation of a Greek work on medicine, copied and illustrated by 'Abdullah ibn al-Faḍl. Leaves of this famous manuscript have been scattered in many collections and the Museum of Fine Arts has two. The miniature of the Two Apothecaries in brocaded robes standing on each side of a great decorated jar shows the simple, direct style of the Bagdad school in a characteristic composition. Among the fine miniatures of the fourteenth century are those from other scientific treatises (a miniature from a manuscript of mechanical devices is reproduced on the following page), as well as from Islamic literature, revealing the high achievement of the artists and reflecting the learning of the Islamic world.



A WATER-CLOCK

From a manuscript of al-Jazari, *Treatise on Automata*
 Mesopotamian, dated A.H. 755—A.D. 1354

Francis Bartlett Fund



MARRIAGE SCENE

Persian, Early Fifteenth Century

Francis Bartlett Fund

Among the miniature paintings of the Mongol, Timurid, and Safavid dynasties, the "Marriage Scene" is but one of many notable examples. Beneath a flowering camellia tree a young prince and his bride are seated on a bordered carpet attended by a musician and a turbaned servant. Pomegranates in a golden dish and other vessels of gold and Chinese porcelain are before them. This miniature is painted on silk. Chinese in the composition and rendering of the flowering branch and bird, Persian in coloring, in the drawing of the figures, and in the delicacy of the details, it is a striking example of the influences from China and Irān which converged in the Timurid school of painting at Herāt.



GLASS LAMP

Syrian, Fourteenth Century

Gift of Mr. and Mrs. Edward Jackson Holmes

This splendid lamp with its decoration in colored enamels enriched with gold bears the following Arabic dedication in the broad band around the bowl:

"This is one of the objects that has been made for the blessed monastery-fortress constructed by the Servant longing for God, His High Excellency Karīm al-Dīn. May (God make) eternal (his glory)."

In bold blue script on the flaring rim there is the fitting verse from the Qur'ān (xxiv, 35):

"God is the light of the heavens and the earth; His light is as a niche in which is a lamp, and the lamp is in a glass, the glass is as though it were a glittering star . . ."

Combining the highest achievement of the glass-maker with the piety of the donor and the sacred symbolism of light, the lamp becomes a peculiarly perfect and significant expression of Muḥammadan art.

CHINESE AND JAPANESE ART

CHINESE AND JAPANESE ART

Within the scope of this Division come the arts of Eastern Asia: — China, Korea, and Japan — and of Central Asia: — Tibet, Chinese Turkestan, and Mongolia — represented here by numerous sculptures, paintings, prints, ceramics, metal-works, lacquers, textiles, and so forth, in which the populations of these vast areas have expressed the facts, ideas, and aspirations of their lives during a maximum period of approximately four thousand years.

Collections of such objects, important both in quality and in quantity, have been acquired by the Museum chiefly by gift and by bequest — notably the Bigelow Collection, the Ross Collection, the Weld-Fenollosa Collection; but a considerable proportion has been acquired also by purchase. In approach to completeness the Japanese series comes first, followed in the order named by the Chinese, Korean, and Tibetan; while the series from Chinese Turkestan and that from Mongolia are at present hardly more than begun. Taken as a whole, however, the collection so far surpasses in extent the space provided for its public exhibition that no more than a small fraction of it can be shown in the galleries at any one time; nevertheless, the entire series is easily available during office hours and may be studied in connection with an adequate working library of more than thirty thousand volumes in Oriental and European languages.

Together with the Divisions of Ancient Near Eastern, Indian, Persian, and Muhammadan Art, the Division of Chinese and Japanese Art doubtless affords such an opportunity for the connected study of Asiatic cultures as can be found under one roof nowhere else in the world to-day.



BRONZE CEREMONIAL VESSEL OF THE TYPE YU

Chinese, Chou Dynasty, 1122-255 B.C.

Maria Antoinette Evans Fund



BRONZE JAR OVERLAID WITH GOLD AND SILVER
Chinese, early Han Dynasty, about Third Century B.C.

Maria Antoinette Evans Fund

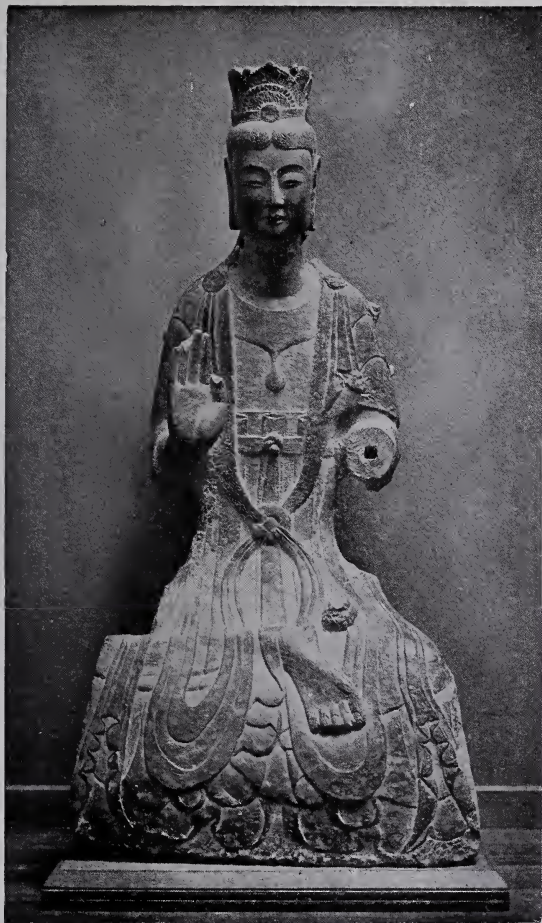


MONGOLIAN BOY

Chinese, Late Chou Dynasty, Third Century B.C.

Bronze, with two birds in jade

Maria Antoinette Evans Fund



THE BODHISATTVA MAITREYA (MI-LO)
Chinese, Northern Wei Dynasty, early Fifth Century. Limestone
Ross Collection



DEDICATORY BUDDHIST MONUMENT

(The head of the central figure is a modern restoration)
Chinese, Northern Wei Dynasty, A.D. 529. Limestone
Cranmore Nesmith Wallace Fund



DEDICATORY GROUP
THE BUDDHA AMITABHA (O-MI-TO) AND ATTENDANT DIVINITIES
Chinese, Sui Dynasty, A.D. 593. Bronze
Gift of Mrs. W. Scott Fitz



PADMAPANI (KUAN-YIN)

Chinese, Sui Dynasty, late Sixth to early Seventh Century. Limestone
— Francis Bartlett Fund



THE BODHISATTVA AVALOKITEŚVARA (KUAN-YIN)

Chinese, Twelfth Century. Wood

Wetzel Collection



THE BUDDHA BHAISAJYAGURU (YAKUSHI)

Korean, Eighth Century, Gilt bronze

Gift of Edward Jackson Holmes in memory
of his mother, Mrs. W. Scott Fitz



A BODHISATTVA

Japanese, Tempyo period, A.D. 700-800. Wood
Japanese Special Fund



DETAIL OF A PAINTING IN POLYCHROME ON HOLLOW TILES FORMING A PEDIMENT AND LINTEL
Chinese, late Han Dynasty, about Second Century A.D.
Ross Collection

Said to have been excavated from an old tomb west of Lo-yang Fu. One of the earliest remains of Chinese painting.

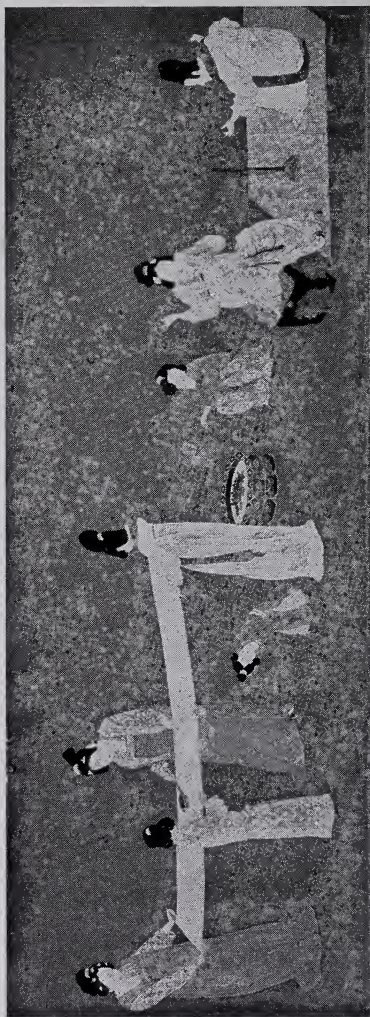


SECTION FROM THE SCROLL OF THE EMPERORS

Attributed to Yen Li-pén (died A.D. 673). Chinese, T'ang Dynasty. In color, on silk

Ross Collection

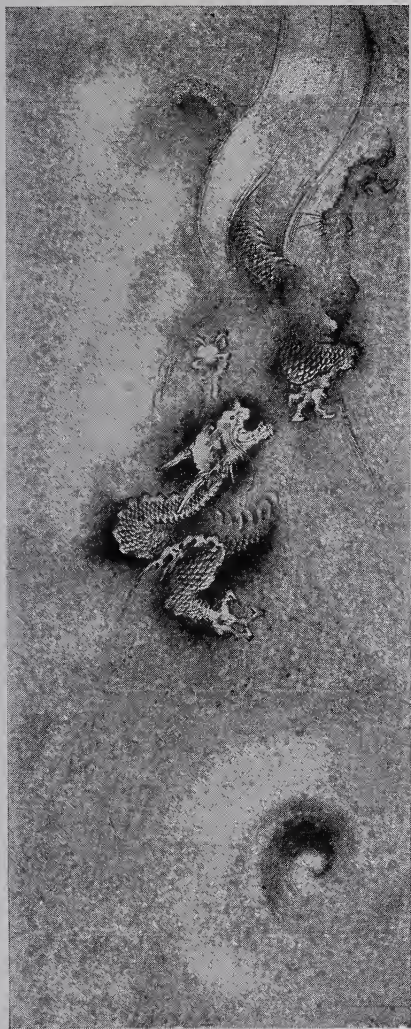
The scroll depicts thirteen of the Emperors and their ministers from the Han down to the Sui Dynasty. The first half, comprising six groups, is a replacement of the tenth or the eleventh century.



SECTION FROM THE SCROLL OF "LADIES PREPARING NEWLY WOVEN SILK"

Painted by the Emperor Hui Tsung, 1082-1135. Chinese, Sung Dynasty. In full color, on silk
Chinese and Japanese Special Fund

An inscription by the Emperor Chang Tsung (died 1209) says that it was copied by Hui Tsung after the picture of *Silk Beating* by Chang Hsüan, a court painter active about 713-742.



SECTION FROM THE SCROLL OF "THE NINE DRAGONS"

Painted by Ch'ên Jung (ca. 1235 - ca. 1255). Chinese, Sung Dynasty. Ink and slight color, on paper
Francis Gardner Curtis Fund

From one of the two inscriptions by artists, accompanying the painting, the date of its execution may be fixed as 1244.



TEMPLE AMONG SNOWY HILLS

Attributed to Fan Ku'an (ca. 990 – ca. 1030)

Chinese, Sung Dynasty

Ink and slight color, on silk

Chinese and Japanese Special Fund



TWO BOYS HERDING WATER-BUFFALOES UNDER WILLOWS

Chinese, Sung Dynasty, Twelfth Century

Ink and slight color, on paper

Chinese and Japanese Special Fund

The inscription on the upper right corner is by the Emperor Ch'ien Lung and is dated 1760.



YAMĀNTAKA (DAI-ITOKU MYŌ-Ō)

Japanese, late Fujiwara period, Eleventh Century

In color, on silk
Bigelow Collection



SECTION FROM THE SCROLL OF "THE BURNING OF THE SANJŌ PALACE"
(from the *Heiji Monogatari*)

Japanese, Kamakura period, early Thirteenth Century. In full color, on paper
Weld-Fenollosa Collection



JITTOKU LAUGHING AT THE MOON

Painted by Nakao Geiami (1432-1485)

Ashikaga Idealistic School

In ink, on paper

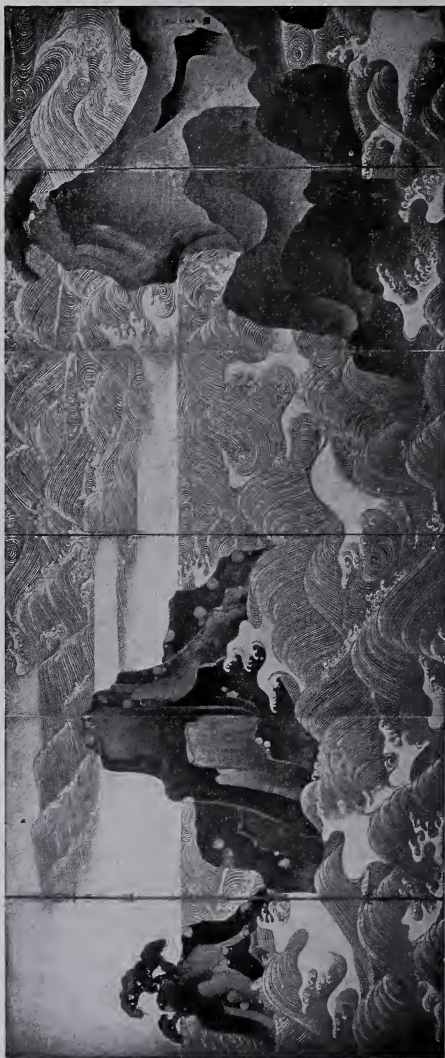
Weld-Fenollosa Collection



CONFUCIUS AT THE "APRICOT ALTAR"

Painted by Kano Tanyū, 1602-1674. Japanese, Kano School.
Weld-Fenollosa Collection

In ink, on silk



WAVES AT MATSUSHIMA

Painted by Ogata Korin (1655-1716). Japanese, Koetsu School. In full color, on paper
Weld-Fenollosa Collection

PRINTS AND DRAWINGS

PRINTS AND DRAWINGS

Each year the Department of Prints and Drawings holds from thirty to forty exhibitions in its own galleries, but since this material represents only a very small fraction of its resources, the public is invited to make use of the Study Room, where a wealth of original works by famous draughtsmen and print-makers of all schools from the fifteenth century to the present day is always available. There, also, general works of reference may be consulted as well as the specialized literature and all the standard catalogues.

Established in 1887, the Department contains one of the richest collections of graphic art in the country. It is strong in examples by the great masters, especially in those by Schongauer, Dürer, van Leyden, Mantegna, the Florentines, Marcantonio, Rembrandt, van Dyck, Duvet, Callot, Claude, Nanteuil, Piranesi, Goya, Blake, Turner, Daumier, Delacroix, Meryon, and Whistler. Further, it has brought together, in its fifty odd years of collecting, many thousands of prints by the most capable and interesting contemporaries of the artists just mentioned. These works are invaluable for study and comparison or simply for exploring the thoughts and philosophies, the sights and sounds of more remote times.

In addition to prints and drawings the Department includes in its scope growing collections of illustrated books, of ornament, textile designs, and bookplates; and thousands of accurate facsimiles where originals are not obtainable.



DESIGN FOR A CHURCH PLATE

Engraving by Master E.S., fl. third quarter of Fifteenth Century

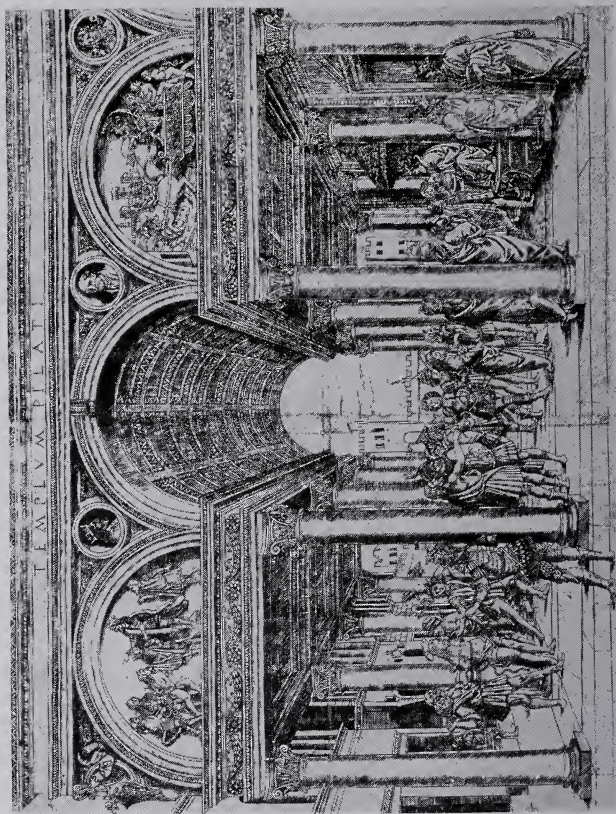
Maria Antoinette Evans Fund



THE ANNUNCIATION

Engraving by Martin Schongauer, about 1445-1491

Gift of W. G. Russell Allen



THE JUDGMENT HALL OF PILATE

Engraving, Fine Manner, Anonymous, Florentine, Fifteenth Century

Maria Antoinette Evans Fund



BATTLE OF THE SEA GODS: LEFT PORTION

Engraving by Andrea Mantegna, 1431-1506

Bequest of Francis Bullard



SAINT JEROME BY THE WILLOW TREE

Dry-point by Albrecht Dürer, 1471-1528

Anna Mitchell Richards Fund



FAUST IN HIS STUDY

Engraving and dry-point by Rembrandt van Rijn, 1606-1669

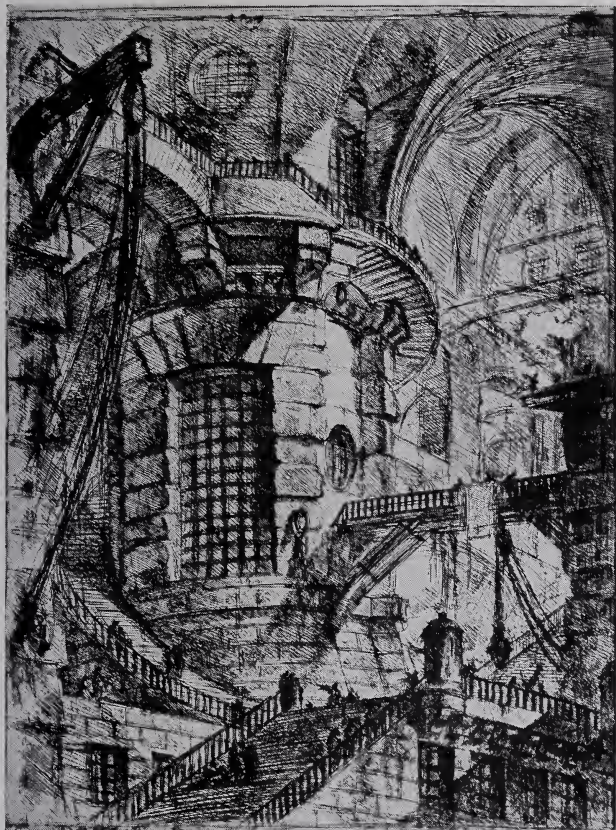
Gift of Miss Ellen T. Bullard



HEAD OF A YOUTH

Drawing in silver-point by Lorenzo di Credi, 1459-1537

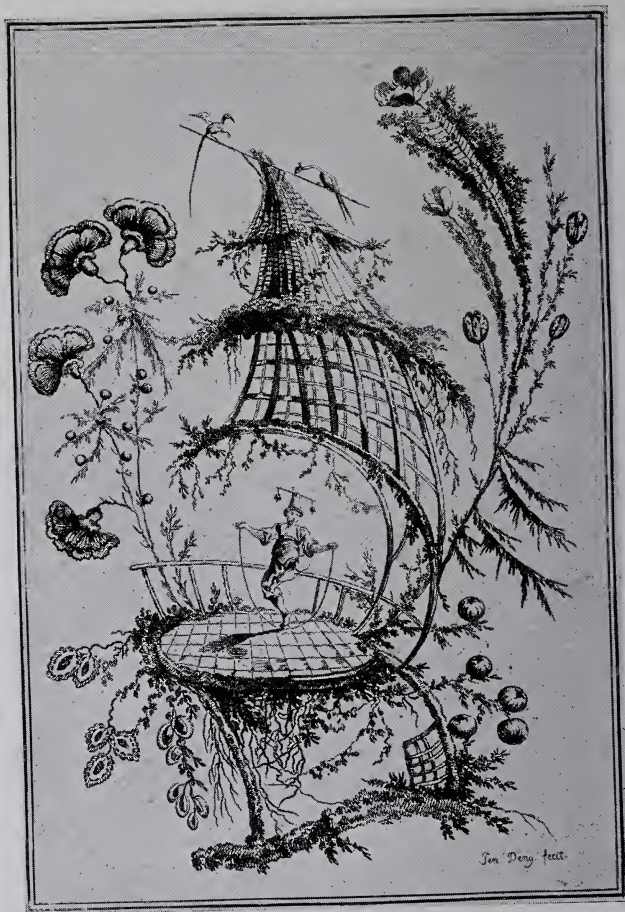
Gift of Denman W. Ross



THE PRISONS, PLATE III

Etching by Giovanni Battista Piranesi, 1720-1778

Stephen Bullard Fund



CHINESE ORNAMENT

Etching by Jeanne Deny after Jean Pillement, 1719-1808

Purchased



THE PROMISE OF THE REDEMPTION

Water-color by William Blake, 1757-1827

Gift by Subscription



OUANANICHE FISHING

Winslow Homer

1836-1910

Warren Collection

This boldly designed and directly handled water color is characteristic of the talent which gives Homer a special place in American painting. It belongs to a series painted in the Province of Quebec, where the ouananiche (a species of salmon) is common, and not only expresses admirably the physical characteristics of the region, but gives scope to the painter's power of typifying the American epic of man's fight against the forces of Nature. Homer was largely self-taught, and his technique is not always equal to his conceptions; but it has a simplicity and force which make it peculiarly apt for expressing his particular kind of emotion.



THE CONVALESCENT

Etching by Edouard Manet, 1832-1883

Hezekiah E. Bolles Fund



THE FAMOUS AMERICAN, MARIANO CEBALLOS

Lithograph by Francisco Goya, 1746-1828

Samuel Putnam Avery Fund

HUNT MEMORIAL LIBRARY AND COLLECTION OF PHOTOGRAPHS

Not until 1879, three years after the opening of the Museum in Copley Square, was a room equipped to serve the specific purposes of the Library, but the establishment of a special Library was mentioned in the statement of the aims of the Museum issued by the Trustees upon their incorporation in 1870, and the contribution of one thousand dollars offered in 1875 for the purchase of books was the earliest gift of money to the Museum for any other than its general purposes.

The Library now contains approximately one hundred and five thousand books and pamphlets, including about thirty-one thousand volumes in Chinese and Japanese. Its aim is to possess authoritative information on fine and on applied art and to serve any individual working in those fields. The collection comprises museum catalogues, catalogues of private collections, biographies of artists, monographs on different branches of art, and large volumes of reproductions. The Library also subscribes to leading periodicals of art.

The collection of photographs is an important adjunct of the Library. It was started with ten volumes of "Roman photographs" given by George B. Emerson; these are recorded in the first annual report (1873) of the Committee on the Museum. About ninety-five thousand photographs are now available, representing the art of all times and countries. Photographs may be borrowed on condition that they be returned within one week.

The Library and the Study Rooms of the Departments where some of the books are kept are open to any visitor to the Museum. Books may be consulted, but not taken from the Library.

PHOTOGRAPHS AND POST CARDS

For sale at the Huntington Avenue Entrance.

Mail orders should be addressed to the Sales Desk of the Museum

PHOTOGRAPHS

Black and white photographs of objects in the Museum are on sale at the following rates:

5 in. x 7 in. . . .	\$0.35	11 in. x 14 in.	\$1.00
8 in. x 10 in. . . .	.50		

Postage on small orders 10 cents additional; on larger orders the postage is proportionally increased.

Objects in the collections of which no reproduction exists may be specially photographed at the following rates:

4 in. x 5 in. . . .	\$1.50	8 in. x 10 in.	\$4.00
5 in. x 7 in. . . .	2.00	11 in. x 14 in.	8.00

COLORED REPRODUCTIONS

A number of colored reproductions are available. See List of Reproductions, which will be sent on request.

POST CARDS

A large number of subjects reproduced in black and white on post cards are sold from 1 cent to 3 cents each. Sixteen subjects in color, 10 cents each.

SCHOOL SHEETS

A series of sheets arranged to cover general courses in the history of art and a set of design sheets with half-tone cuts, varying in number from seven to thirty-seven on a sheet, may be used as illustrative material in notebooks or in classrooms. These sheets are sold for 5 and 10 cents each. A list of subjects and prices will be sent upon request.

Detailed information regarding photographs and lists of photogravures, post cards, and school sheets may be obtained from the Sales Desk.

ASIATIC (includes books on Arabic, Chinese and Japanese, Indian, and Iranian art).

AN ARABIC TREATISE ON AUTOMATA, Ananda K. Coomaraswamy, 1924. Communications to the Trustees, Vol. VI. 21 pages, 8 illustrations. Price, \$2.00.

CATALOGUE OF AN EXHIBITION OF CHINESE CERAMICS lent by Mr. and Mrs. Eugene Bernat, held at the Museum September 9 through October 13, 1947. 50 pages, 25 illustrations. Price, 50 cents.

THE CHARLES B. HOYT COLLECTION. Catalogue of a Memorial Exhibition held at the Museum February 13 through March 30, 1952. 8 + 204 pages; 802 illustrations, frontispiece in color. Price, \$3.00. The collection includes fine examples of Chinese, Korean, Japanese, Siamese, Persian, and Graeco-Roman ceramics as well as Chinese bronzes, paintings from China, Korea, and Japan, objects of jade, lacquer, and ivory, and several remarkable examples of Chinese sculpture.

CATALOGUE OF THE MORSE COLLECTION OF JAPANESE POTTERY, Edward S. Morse, 1901. xiii + 384 pages; 68 plates, 1545 potters' marks in the text. Price, \$75.00. A few copies remain of this work, recognized as the foremost authority in its field.

KIYONAGA, A STUDY OF HIS LIFE AND WORKS, Chie Hirano, 1939. 545 pages of text, portfolio of 138 collotype plates (8 in color). Price, \$50.00.

THE MAKING OF JAPANESE PRINTS, Chie Hirano, 1939. 60 pages. Price, 50 cents. This is an offprint of Chapters I and II of KIYONAGA.

PORTFOLIO OF JAPANESE SCREEN PAINTINGS: BIRDS, FLOWERS, AND ANIMALS — Exhibition held at the Museum Dec. 17, 1935, through Feb. 2, 1936. 30 pages of text, 53 aquatone plates. Price, \$3.00.

PORTFOLIO OF JAPANESE SCREEN PAINTINGS: LANDSCAPES AND FIGURES — Exhibition held at the Museum April 5 to May 22, 1938. 31 pages of text, 58 aquatone plates. Price, \$3.00.

Price of the two portfolios together \$5.00.

BIBLIOGRAPHIES OF INDIAN ART, Ananda K. Coomaraswamy, 1925. 54 pages; price, \$2.50.

This publication has been issued in connection with the Catalogue of Indian Art, and contains lists of the more important books and articles on Indian Art, classified under the divisions of Sculpture, Painting (Buddhist, Jaina, Hindu, and Mughal), Textiles, and Minor Arts.

CATALOGUE OF THE INDIAN COLLECTIONS, Ananda K. Coomaraswamy. The Indian collections of the Museum are especially rich in Rajput and Mughal paintings, Nepalese paintings, illustrated Jaina manuscripts, Nepalese and Sinhalese bronzes, Indian colonial sculpture, textiles, and jewelry. The five parts already published are as follows:

- I. General Introduction (1923), viii + 54 pages;
- II. Sculpture, 150 pages, 86 plates (220 illustrations)
The two parts bound together.....\$7.50
- III. (Indefinitely deferred.)
- IV. Jaina Paintings and Manuscripts (1924), 74 pages,
39 plates (184 illustrations)..... 3.50
- V. Rajput Painting (1926), 276 pages, 132 plates, 1 color
plate (265 illustrations)..... 17.50
- VI. Mughal Paintings (1930), 114 pages, 74 plates, 1 color
plate (145 illustrations).....10.00

CHANHU-DARO EXCAVATIONS, 1935-36, Ernest J. H. Mackay, 1943. xv + 338 pages, frontispiece in color and 96 plates. Price, \$6.00. This is a record of excavations directed by Mr. Mackay on behalf of the Museum of Fine Arts and the American School of Indic and Iranian Studies at Chanhudaro, a site in the Indus Valley dating from the third millennium B.C.

WORKS OF IRANIAN Art from American Collections, by Dr. Mehdi Bahrami, 1950. 11 pages of text, 10 illustrations. Price, 50 cents. This is a supplement to the catalogue of an exhibition of Iranian art held at the Museum from February 8 through March 26, 1950.

CLASSICAL

ATHENIAN VASE PAINTINGS IN THE MUSEUM, Part I, L. D. Caskey with the coöperation of J. D. Beazley, 1931. Portfolio of 124 illustrations on 30 collotype plates, 17 x 23 inches, with ix + 57 pages of text and 43 illustrations. Price, \$10.00, shipping charges additional. The paintings on 65 Attic vases, red-figured and polychrome, are reproduced in their actual size on the plates by 105 photographs and drawings. The quality of the Museum's collection of Attic vases is well known to specialists.

Parts II and III are in preparation.

*ATHENIAN WHITE LEKYTHOI, Arthur Fairbanks. Vol. I, 1907, 355 pages, with text illustrations, 15 plates and indexes; price, \$4.00. Vol. II, 1914, 262 pages, with text illustrations, 40 plates and indexes; price, \$3.50.

CATALOGUE OF ARRETINE POTTERY, George H. Chase, 1916. 112 pages, 30 plates. Price, \$2.50.

After an Introduction of 26 pages giving an account of Arretine pottery, the Catalogue describes 143 moulds, vases, and fragments, and illustrates nearly every piece.

GREEK GODS AND HEROES as represented in the Classical Collections of the Museum, originally written by Dr. Arthur Fairbanks, 4th Edition, 1948, completely revised by Dr. George H. Chase. 84 pages, 85 illustrations. This handbook is intended for high school students of classical history and literature. Price, \$1.00.

**Not published by the Museum, but obtainable at Sales Desk.*

CATALOGUE OF GREEK AND ETRUSCAN VASES, Vol. I, EARLY VASES PRECEDING ATHENIAN BLACK-FIGURED WARE, Arthur Fairbanks, 1928. 235 pages, 100 plates. Price, \$10.00. This volume includes the vases in the Museum collection which are earlier than the middle of the sixth century B.C. Nearly all the examples described in the text are illustrated in the plates.

CATALOGUE OF GREEK AND ROMAN SCULPTURE IN THE MUSEUM, L. D. Caskey, 1925. 228 pages; 210 illustrations. Price, \$5.00. The Catalogue illustrates, describes, and discusses 134 pieces of sculpture in the Museum.

GEOMETRY OF GREEK VASES, L. D. Caskey, 1922. Communications to the Trustees, Vol. V; xiv + 235 pages, with 267 illustrations. Price, \$5.00. This volume is a contribution to the discussion of Greek design awakened by the theory of Dynamic Symmetry proposed by Mr. Jay Hambidge, the first comprehensive theory of that subject.

GREEK AND ROMAN ANTIQUITIES, A GUIDE TO THE CLASSICAL COLLECTION, by George H. Chase, 1950. 169 pages; 230 illustrations. Price, \$2.75. This clear, concise account of the various aspects of Greek and Roman art from pre-historic through classical times is illustrated by examples in the collections of the Museum.

DECORATIVE ARTS

AMERICAN CHURCH SILVER of the seventeenth and eighteenth centuries with a few pieces of domestic plate: Catalogue of an exhibition at the Museum from July to December, 1911. xxv + 163 pages, with 38 plates. Price, \$5.00. The Catalogue lists 1,033 pieces arranged alphabetically according to the names of the makers, and gives an index of American silversmiths and of unidentified marks.

ANCIENT EUROPEAN MUSICAL INSTRUMENTS, An Organological Study of the Musical Instruments in the Lindsey Lindsey Mason Collection at the Museum of Fine Arts, Boston, by Nicholas Bessaraboff, 1941. xxxiii + 536 pages, 73 figures in the text, 16 plates in collotype. Bound in cloth. Price, \$10.00. This comprehensive study of the principal European types contains significant original contributions, especially in the classification of instruments.

THE LESLIE LINDSEY MASON COLLECTION OF MUSICAL INSTRUMENTS, reprinted from Bulletin No. 91. A pamphlet of 16 pages, with 31 half-tone illustrations. Price, 25 cents.

ARTS OF THE MIDDLE AGES, A.D. 1000-1400, 1940. xiii + 92 pages, 142 illustrations in collotype. Price, \$2.50. This is the catalogue of a loan exhibition held at the Museum from February 17 to March 24, 1940.

KAROLIK COLLECTION—AMERICAN ARTS OF THE 18TH CENTURY. This pamphlet is a reprint of an article by Edwin J. Hipkiss in Bulletin No. 236, December, 1941, describing the Karolik Collection. 10 pages; 24 illustrations. Price, 15 cents.

EIGHTEENTH CENTURY AMERICAN ARTS: THE M. AND M. KAROLIK COLLECTION of Paintings, Drawings, Engravings, Furniture, Silver, Needlework, and Incidental Objects Gathered to Illustrate the Achievements of American Artists and Craftsmen of the Period from 1720 to 1820 by Edwin J. Hipkiss, with Notes on Drawings and Prints by Henry P. Rossiter, and Comments on the Collection by Maxim Karolik, Second Edition, 1950. xx + 408 pages, 271 collotype illustrations. Cloth, \$10.00.

LEAFLET ILLUSTRATING SEVEN PERIOD ROOMS AND THE BUILDINGS FROM WHICH THEY CAME. 8 pages; 14 illustrations. Price, 10 cents.

MANUAL OF ITALIAN RENAISSANCE SCULPTURE as illustrated in the collection of casts formerly at the Museum; Benjamin Ives Gilman, 1904. xix + 180 pages. Price, \$1.00.

THREE MCINTIRE ROOMS FROM PEABODY, MASSACHUSETTS, Edwin J. Hipkiss, 1931. 25 pages of text; 34 illustrations; 7 full-page drawings to scale. Price, \$2.50. The monograph describes three rooms from "Oak Hill" built by Samuel McIntire, the Salem architect, in 1800-1801 for Elizabeth Derby West.

THE PHILIP LEFFINGWELL SPALDING COLLECTION OF EARLY AMERICAN SILVER, Edwin J. Hipkiss, 1943. 84 pages, 69 illustrations in full-tone collotype. Limited edition of 400 copies. Price, \$5.00. The illustrations include reproductions from photographs of all the makers' marks.

CHINESE EXPORT PORCELAINS OF THE HELENA WOOLWORTH McCANN COLLECTION AND FRENCH PANELING OF THE LOUIS XV PERIOD, Edwin J. Hipkiss. 8 pages, no illustrations. Price, 10 cents. Reprint from the BULLETIN OF THE MUSEUM, October 1943, pp. 46-51.

*AMERICAN SILVER, by Kathryn C. Buhler, issued by The World Publishing Company in the popular series entitled The American Arts Library. Price, \$1.00.

EGYPTIAN

*THE DEVELOPMENT OF THE EGYPTIAN TOMB, George A. Reisner, 1936. xxvii + 428 pages, 2 folded plans, 192 illustrations (including plans). Price, \$20.00.

*MYCERINUS: THE TEMPLES OF THE THIRD PYRAMID AT GIZA, George A. Reisner, 1931. 281 pages of text, 78 helio-type plates, 12 maps and plans, and 81 text figures. Price, \$35.00.

TWO ROYAL LADIES OF MEROË, Dows Dunham, 1924. Communications to the Trustees, Vol. VII. 16 pages with 14 illustrations. Price, \$1.00.

This is an account of two royal tombs found at Meroë in the Sudan by the Harvard-Museum Expedition; one, of the Ethiopian period, about 600 B.C.; the other, of the Meroitic period, about 25 B.C.

NAGA-ED-DER STELAE OF THE FIRST INTERMEDIATE PERIOD, Dows Dunham, 1937. vii + 124 pages, 34 plates and 6 drawings. Price, \$10.00.

*HISTORY OF THE GIZA NECROPOLIS. Vol. I, George A. Reisner, 1940. xxxiii + 524 pages, 75 plates. Price, \$35.00. Volume II of this work is in preparation.

*ROYAL CEMETERIES OF KUSH, Vol. I, El Kurru, by Dows Dunham, 1950. xxii + 144 pages of text, LXXIII collotype plates, and a folding map. Price, \$25.00. This is the first volume of a proposed series recording the results of the excavation of the Kushite royal cemeteries in the Sudan by the Harvard University Boston Museum of Fine Arts Egyptian Expedition in 1919-1923.

ANCIENT EGYPT AS REPRESENTED IN THE MUSEUM OF FINE ARTS, William Stevenson Smith, 1942, 2nd ed. 1946. 175 pages, 117 illustrations. Price, \$1.00. This brief survey of the development of Egyptian art and civilization is based on the Museum's collection of Egyptian material and illustrated by many of the important objects exhibited in the galleries. The third edition is now in preparation.

A HISTORY OF EGYPTIAN SCULPTURE AND PAINTING IN THE OLD KINGDOM, William Stevenson Smith, Second Edition, 1950. xv + 422 pages, 239 figs. in text and 208 collotype illustrations on 60 plates, and 3 plates in color. Price, \$25.00.

GENERAL

*THE AMERICAN ARCHITECTURE OF TODAY, George H. Edgell, 1928. xxxi + 401 pages, 375 illustrations. Price, \$7.50. A succinct survey of architectural endeavor in the United States in all its important phases.

THE ANNUAL REPORT of the Museum is sent free on application to the Secretary.

ART IN NEW ENGLAND: THE ARTS AND CRAFTS OF NEW ENGLAND AND A SURVEY OF THE TASTE OF ITS PEOPLE. This cloth-bound volume is composed of the catalogues of 7 exhibitions held in 1939, the first 6 dealing with public collections of New England art, the 7th with private New England collections. Fully illustrated. Price, \$3.00.

ART IN NEW ENGLAND: PAINTINGS, DRAWINGS, AND PRINTS FROM PRIVATE COLLECTIONS IN NEW ENGLAND. This paper-bound volume deals with the 7th exhibition (listed in the larger catalogue) which was held at the Museum from June 9 to September 10, 1939. 134 pages, 191 illustrations. Price, \$1.00.

The BULLETIN is an illustrated quarterly publication sent postpaid for \$1.00 a year; single copies \$0.25. Past volumes, \$1.00 per year; past issues, \$0.25 each. Some issues out of print. The chief articles comment upon important acquisitions. The final pages give a complete list of acquisitions by the Museum between specified dates.

THE HANDBOOK OF THE MUSEUM. Thirtieth edition. 213 pages with 163 illustrations and plans. Price, 75 cents. The Handbook describes the Museum in outline, with general information needed by the visitor, and plans of the building followed by a brief description of each collection with illustrations of a few chief treasures and comment

upon them. The concluding pages list the publications of the Museum, and give an account of its organization and history.

HISTORY OF THE MUSEUM, Benjamin Ives Gilman. 1920. The History, entitled "Museum of Fine Arts, 1870-1920," is a pamphlet of 40 pages with 25 illustrations. Price, 25 cents. The pamphlet contains an account of the development of the Museum, under the headings of Funds, Collections, Building, Installation, Exposition, Staff, and Corporation.

LEAFLET GUIDE. The Guide is an illustrated pamphlet of 16 pages, naming all the exhibition galleries of the Museum and briefly indicating their contents. Price, 5 cents.

LIST OF PUBLICATIONS issued by the Museum. Sent free.

LIST OF REPRODUCTIONS issued by the Museum. Sent free.

A LITTLE GROUP OF SAINTS in the Museum of Fine Arts, Mary Parkman Sayward, 1930. 66 pages, 21 illustrations. Price, 75 cents. The stories of seven Saints are told for boys and girls, with illustrations from original representations in the Museum.

MUSEUM IDEALS OF PURPOSE AND METHOD, Benjamin Ives Gilman. Second edition, 1923, with additions and an Index. xxii + 462 pages, with 100 illustrations. Price, \$3.50.

PORTRAITS THROUGH FORTY-FIVE CENTURIES, catalogue of a special exhibition held at the Museum February 19 to April 6, 1941, of 240 items including sculpture, painting, coins, gems, prints, drawings, and textiles, with an Introduction by George H. Edgell. 42 pages. Price, 25 cents.

SARGENT DECORATIONS OVER THE MAIN STAIRWAY AND LIBRARY, 1925. 24 pages, 18 illustrations; price, 25 cents.

A pamphlet fully illustrated with description and interpretation of the twelve paintings and six reliefs by John Singer Sargent unveiled in 1925.

SARGENT DECORATIONS OF THE ROTUNDA, 1921. 28 pages, 18 illustrations; price, 25 cents. The pamphlet contains "A General Description," by Mr. Thomas Fox, and "The Decorations in Detail," describing each subject and giving its mythologic basis.

THE COLLECTIONS OF JOHN TAYLOR SPAULDING, 1870-1948, with Japanese prints and sword-mounts from the William S. and John T. Spaulding Collection, exhibited at the Museum May 26 through November 7, 1948. 58 pages, 35 illustrations in black and white and 1 in color. Price, \$0.75.

SYNOPSIS OF HISTORY with special reference to Architecture, Painting, Sculpture, and the Derivative Arts; compiled by Officers of the Museum. 8th edition, fully revised, 1948. The Synopsis is a folder of twelve leaves closing to the size of the Handbook page and containing on one side a table of important events through all recorded history and on the other a glossary of less well-known names and terms. The events named are arranged in six columns with a central column of dates running from end to end of the folder; on the left, three devoted to Europe, the Levant, and Western Asia; on the right, three devoted to India, China, and Japan. The Synopsis thus gives a synchronology of important events in Europe and Asia from the earliest times to the present, forming a framework on which other historical knowledge may be adjusted in proper chronological relation. Price: \$0.25 per copy; \$2.50 per dozen; \$15.00 per hundred.

PAINTINGS

*ON DRAWING AND PAINTING, Denman Waldo Ross, 1912. vi+214 pages, with text illustrations. A treatise on general problems relating to fine art and its practice with chapters on materials, first exercises, set-palettes, drawing and painting, design, and representation. Price, \$4.00.

*WASHINGTON ALLSTON, 1779-1843: A Loan Exhibition of Paintings, Drawings and Memorabilia, held at the Detroit Institute of Arts during May and June, 1947, and at the Museum of Fine Arts, Boston, during July and August, 1947. 36 pages, 27 illustrations. Price, 50 cents.

FRANK W. BENSON-EDMUND C. TARBELL, Exhibition of Paintings, Drawings, and Prints, catalogue of a special exhibition held at the Museum November 16 through December 15, 1938, with an Introduction by Lucien Price and Frederick W. Coburn. 40 pages, 8 illustrations. Price, 25 cents.

CATALOGUE OF A LOAN EXHIBITION OF COPLEY PAINTINGS, PASTELS, MINIATURES, AND DRAWINGS held at the Museum February 1 to March 15, 1938. 34 pages, 1 illustration. Price, 50 cents.

CATALOGUE OF A LOAN EXHIBITION OF WORK BY THE INDEPENDENT PAINTERS OF NINETEENTH CENTURY PARIS, Charles C. Cunningham and Henry P. Rossiter, 1935. 86 pages, 30 illustrations. Price, \$1.00. The Catalogue is of permanent value to students of Carrière, Cheret, Daumier, Degas, Forain, Guys, Manet, Monet, Pissarro, Raffäelli, Renoir, and Toulouse-Lautrec.

CATALOGUE OF THE SARGENT MEMORIAL EXHIBITION, 1925. 58 pages, 30 illustrations; price, 50 cents.

This Catalogue of the largest collection of Sargent's work ever brought together contains a foreword by Mr. J. Templeman Coolidge; chronological lists of 143 oil paint-

ings and 114 water-colors, giving dates of painting, sizes, and names of owners; and 30 full-page illustrations including the self-portrait from the Uffizi Gallery and a later photograph of the artist.

*EXHIBITION OF CONTEMPORARY BRITISH ART, catalogue of Oil Paintings, Water Colours, Drawings, Prints from the British Pavilion, New York World's Fair, 1939, exhibited at the Museum May 30 to September 29, 1940. 58 pages, 22 illustrations. Price, 25 cents.

*WILLIAM MORRIS HUNT, ARTIST, Helen M. Knowlton, 1913. 12 pages, 14 illustrations. Price, 10 cents.

WILLIAM MCGREGOR PAXTON, N.A., catalogue of a memorial exhibition of paintings held at the Museum November 19 through December 14, 1941, with an Introduction by Frank W. Buxton and R. H. Ives Gammel. 36 pages, 6 illustrations. Price, 25 cents.

JOHN SINGLETON COPLEY: AMERICAN PORTRAITS IN OIL, PASTEL, AND MINIATURE WITH BIOGRAPHICAL SKETCHES, Barbara Neville Parker and Anne Bolling Wheeler, 1938. 284 pages, 210 illustrations. Price, \$7.50.

TERCENTENARY EXHIBITION: ONE HUNDRED COLONIAL PORTRAITS, Philip Hendy, 1930. 100 illustrations; price, \$1.25.

The Catalogue is a fully illustrated record with brief biographical and historical data of an exhibition of portraits, nearly all in private ownership, of men and women prominent in New England during the Colonial Period.

CHARLES DANA GIBSON: EXHIBITION OF DRAWINGS AND PAINTINGS held at the Museum January 13 to February 21, 1943. 16 pages, 2 illustrations. Price, 25 cents.

DENNIS MILLER BUNKER: EXHIBITION OF PAINTINGS AND DRAWINGS held at the Museum October 5 through 31, 1943. 14 pages, 4 illustrations. Price, 25 cents.

A PAINTING FROM THE APSE OF THE CHURCH OF SANTA MARIA DE MUR, Catalonia, Spain, Twelfth Century, and Two Paintings from the Hermitage Church of San Baudelio de Berlanga, Castile, Spain, Twelfth Century. 8 pages, 8 illustrations. Price, 15 cents.

CHARLES HERBERT WOODBURY: EXHIBITION OF OILS AND WATER COLORS held at the Museum November 15 through December 16, 1945. 20 pages, 4 illustrations. Price, 25 cents.

A THOUSAND YEARS OF LANDSCAPE EAST AND WEST: PAINTINGS, DRAWINGS, PRINTS. A mimeographed list of 189 entries in an exhibition held at the Museum October 24 through December 9, 1945. 22 pages, no illustrations. Price, 25 cents.

A TRIPTYCH BY DUCCIO, G. H. Edgell, 1945. A pamphlet of 10 pages with 10 illustrations, reprinted from the BULLETIN OF THE MUSEUM, No. 256, June, 1946, describing one of the great masterpieces of Sienese painting recently acquired by the Museum. Price, 10 cents.

AN EXHIBITION OF PAINTINGS, DRAWINGS, AND PRINTS BY J. M. W. TURNER, JOHN CONSTABLE, R. P. BONINGTON, held at the Museum March 21 to April 28, 1946. 80 pages, 12 illustrations. Price, \$1.00.

ROBERT FEKE, Catalogue of an exhibition held at the Whitney Museum of American Art, New York, October 8-30, 1946; at the Heckscher Art Museum, Huntington, Long Island, November 2-10, 1946; at the Museum of Fine Arts, Boston, November 27 to December 22, 1946. 36 pages, 13 illustrations. Price, \$1.00.

WILLIAM RIMMER 1816-1879, Catalogue of an exhibition held at the Whitney Museum of American Art, New York, November 5-27, 1946, and at the Museum of Fine Arts,

Boston, January 7 to February 2, 1947. 48 pages, 12 illustrations. Price, \$1.00.

FORTY YEARS OF CANADIAN PAINTING FROM TOM THOMSON AND THE GROUP OF SEVEN TO THE PRESENT DAY. Catalogue of an exhibition held at the Museum 14 July through 25 September 1949. 36 pages, 15 illustrations. Price, \$1.00.

FRENCH PAINTERS IN THE MUSEUM OF FINE ARTS: COROT TO UTRILLO, George Harold Edgell, 1949. ix+100 pages. 10 reproductions in color; 98 in black and white. Price, \$2.50. The volume is intended to meet a growing demand for what may be called "picture books." The Museum is extraordinarily rich in French painting of the second half of the nineteenth century and the early twentieth century, examples of which are here presented with informative comments on the artists and their work.

CATALOGUE OF THE M. AND M. KAROLIK COLLECTION OF AMERICAN PAINTINGS, 1815-1865; Foreword by G. H. Edgell, a Letter to the Director by Maxim Karolik, and an essay of forty-three pages on Trends in American Painting by John I. H. Baur, 1949. lvii + 544 pages; 233 colotype plates; bound in cloth. Price, \$25.00. The paintings described in this volume give visual proof of the vigor and excellence of American painting during the hitherto disregarded half century between the work of Copley and Stuart and the achievements of Homer, Eakins, and Ryder.

CATALOGUE OF THE ALEXIS PAUL ARAPOFF MEMORIAL EXHIBITION of paintings and sculpture held at the Museum March 12 through April 13, 1952. Foreword by Constantin A. Pertzoff; Biographical Notes and Catalogue by Chatharene Green Arapoff. 14 + 54 pages; 13 illustrations and a color illustration on the cover. Price, \$1.00.

PRINTS

*CATALOGUE OF ENGRAVINGS AFTER WATER-COLORS BY TURNER, representing Picturesque Views in England and Wales, Francis Bullard, 1910. 102 pages. Price, in paper, \$1.00; in cloth, \$1.50.

EARLY ENGRAVING IN AMERICA, Emil H. Richter, 1904. ix + 151 pages. Price, in paper, \$1.00. A handbook for collectors, being the catalogue of a loan collection of prints engraved during the early years of this country, with bibliographical notes.

AN EXHIBITION OF LITHOGRAPHS, catalogue of an exhibition held at the Museum October 7 to December 31, 1937, of 527 examples by 312 different artists from 1799 to 1937, with an Introduction by Henry P. Rossiter. 80 pages, 20 illustrations. Price, \$1.00.

TEN AMERICAN WATERCOLOR PAINTERS, catalogue of an exhibition held at the Museum April 15 to May 7, 1939, of work by Charles E. Burchfield, Adolph Dehn, Arthur Dove, Emil Ganso, Edward Hopper, Henry G. Keller, John Marin, Reginald Marsh, Paul Sample, and Millard Sheets. 16 pages. Price, 25 cents.

PRINT COLLECTOR'S BOOKLETS. The three booklets are articles from the Print Collector's Quarterly, issued separately. Price, 25 cents each.

Charles Francois Daubigny by Robert J. Wickenden.

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PRINT COLLECTOR'S QUARTERLY. A list of available parts will be sent on application to the Sales Desk.

TURNER'S LIBER STUDIORUM, Francis Bullard, 1904. 80 pages. Price, \$1.00. This Catalogue, with Mr.

Bullard's critical annotations, commemorates the lifelong devotion of a deeply thoughtful admirer of Turner's work.

AN EXHIBITION OF DRAWINGS BY FRANCIS DAHL AND GLUYAS WILLIAMS, held at the Museum May 29 to September 1, 1946. 32 pages, 8 illustrations. Price, 50 cents.

A CATALOGUE OF PAINTINGS AND DRAWINGS IN WATER COLOR, 1949. 310 pages, 679 illustrations. Included are all watercolors acquired by the Museum before January, 1948. Except for a few documentary works, every painting is reproduced in small scale for convenient identification. Artists are arranged alphabetically, with skeleton biographies. Indexes are appended of (I) places; (II) portraits and persons; (III) saints and sacred subjects; (IV) secular subjects; (V) artists by schools and date of birth; (VI) donors and collectors; (VII) paintings in order of acquisition by the Museum. Price, \$4.50.

DODGE MACKNIGHT, Catalogue of a loan exhibition of watercolors held at the Museum October 26 through December 17, 1950. 48 pages; 17 illustrations; cover in color. Introduction by Dorothy Adlow. Price, \$1.50.

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MUSEUM OF FINE ARTS, BOSTON

INCORPORATED FEBRUARY 4, 1870

The Museum is a permanent public exhibition of original works of the art of Egypt, Greece, Rome, the Orient, and modern Europe and America, supplemented by reproductions of others. It is supported wholly by private gifts and managed by a Board of Trustees including representatives of Harvard University, the Boston Athenæum, the Massachusetts Institute of Technology, the City and the State, acting through a numerous staff and with the coöperation of visiting and advisory committees of citizens.

A public museum of art is an unfailing source of delight and improvement. The preservation, enrichment, and interpretation of museum collections demand liberal financial support. They must be shown under secure and honorable conditions. Unless by gift, they can be increased only through the expenditure of large sums in purchase or exploration. Their care and exposition demand a staff of specialists. In the measure of its power of wise outlay a museum can both widen and deepen its beneficent influence.

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1952

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ORIGIN AND GROWTH

INTRODUCTORY NOTE

The following account of the development of the Museum was first published in the sixth edition of the Handbook (1910), soon after the new Museum was opened to the public, and it has been reprinted in subsequent editions with only such minor changes as additions to the building made necessary. As a document contemporary with the achievement which it records it has permanent value in the annals of the Museum since it clearly and unselfconsciously reflects the intellectual outlook of the highly and classically cultivated Bostonians of the time. They had (not without strife and pain) inaugurated significant improvements in the planning and construction of a building scientifically and, as they conceived of it, philosophically designed for the best possible organization and installation of the Museum's collections.

The Editor

In 1859, eleven years before the incorporation of the Museum, the Jarves Collection of Italian pictures, now in
Foundation New Haven, had been offered as a nucleus for a public museum of art in Boston, but the project had been abandoned. In 1869 several circumstances combined to reawaken interest in the scheme. The Boston Athenæum had received a bequest of armor and the offer of funds for a room wherein to exhibit it. The Social Science Association had conceived the idea of a public collection of plaster reproductions of sculpture. Harvard College sought an opportunity to make its collection of engravings useful to the public. The Massachusetts Institute of Technology had no sufficient room for its collection of architectural casts. In October, 1869, representatives of these organizations united with other interested

persons in appealing to the State Legislature, which early in the following year established a public Museum of Fine Arts in Boston by granting the present charter. No support from State or City was provided for, and none has ever been received. In granting the Museum the site of the first building on Copley Square, the City acted as agent for the Boston Water Power Company, from whom it had received the property for a museum or park.

At a meeting held February 3, 1871, in Music Hall, a committee was appointed to solicit subscriptions for a Museum building. The amount ultimately obtained was \$261,000. From a number of competitive designs for a fireproof structure, the plans of First Building Sturgis & Brigham, well-known architects of Boston, were selected. A wing of the building was dedicated with appropriate ceremony on July 3, 1876, and on the next day, the centennial anniversary of the Declaration of Independence, it was opened to the public. The collections of the Museum, both gifts and loans, which for four years had been exhibited in two rooms at the Athenæum, were installed in the new structure.

To complete the front of the building another popular subscription was called for in 1878. The response was prompt and generous. In 1888 another enlargement of the building became necessary. The amount received from this third subscription enabled the Trustees to erect two wings which, with a connecting corridor, completed a quadrangle. The enlarged building was opened in 1890, the contents rearranged; on the first floor, the collections of Egyptian and Classical antiquities, with casts of antique and Renaissance sculpture; on the second, the collections of paintings, minor arts of Europe, and Oriental art.

For several years after the building was opened, the administrative work of the Museum was performed by the Director and the Secretary with a small number of assistants. In 1885 two of the departments were placed in charge of men of special competence. Since that time numerous

additions have been made to the staff of trained men upon whose judgment the Trustees have relied in the choice of acquisitions and the arrangement of exhibits, and to whom the public has come to look for aid in the understanding of the collections. To the band of active-minded and devoted scholars who are or have been identified directly or indirectly with its interests, the Museum owes much of its present standing abroad and influence at home. In 1906 Visiting Committees to the Departments of the Museum were appointed, and in 1908 Advisory Committees upon branches of its activity.

Administration

The development of the methods by which the Museum seeks to make its collections available to the public has kept pace with its growth and the increase of its funds. Admission to the Museum was made free on Sunday as well as Saturday in 1877, the year after the Museum was opened. In 1918 admission was made free to all at all times. The Library and Photograph Collection dates from 1879; Appointment of specialists as Curators from 1885; Admission of students to Department Offices from 1887; Catalogues from 1887; Lectures from 1892; Bulletin from 1903; Handbook from 1906; Lecture Hall from 1906; Docent service (guidance) to the public, and to classes from schools, from 1907; and on Sundays from 1908; Pamphlets in aid to teachers and students from 1909; Leaflet Guide from 1909; Gallery Books from 1913; Summer Story-telling for children from 1914; Museum Extension for High School classes from 1935. Publications include books on subjects represented in the Museum collections, and periodicals connected with the activities of the Museum. Classes in drawing, painting, modelling and design (at first, also in other arts) were permitted the use of the rooms in the Museum building from its opening in 1876. In June, 1901, the classes were reorganized at the School of the Museum, now housed in its own building on the Museum property.

Three circumstances led the Trustees in 1899 to consider

seeking a new site and erecting a new building the — inadequacy of the Copley Square building and lot for the future accommodation of the Museum, the danger of fire from high neighboring structures, and the obstruction of light thereby. The grounds on which the present Museum stands, covering twelve acres fronting on Huntington Avenue and the Fenway, were purchased by vote of the Board on December 5, 1899. On April 22, 1902, the sale of the Copley Square property was effected and on May 27, a Building Committee was appointed, under the Chairmanship of Mr. Samuel D. Warren, "with full powers to procure plans, specifications, and estimates for Museum buildings on the Fenway land."

Studies for
the New
Museum

At a number of meetings of the Building Committee the question of a competition of architects was carefully considered, the decision of the Committee being to select two architects who should report a building scheme without prejudice to the right of the Trustees to proceed thereafter as they might elect. In accordance with this decision, the Committee in the following November commissioned Mr. R. Clipston Sturgis in consultation with Mr. Edmund M. Wheelwright to collaborate with the Committee and the Staff of the Museum in studying the possibilities of the Fenway site and in formulating a possible solution of the building problem both in writing and by drawings and sketches. With a view to the best utilization of the property, the Trustees asked and obtained from the city a change in the layout of the eastern and northern boundaries of the plot, replacing its original curves by rectangular outlines.

The series of studies which have ended in the present plan were begun in January, 1903, and actively prosecuted. Their direct written result includes, besides reports from Messrs. Sturgis and Wheelwright and from others, two volumes entitled "Communications to the Trustees regarding the new building" Nos. I and II, privately printed in March and December, 1904, and containing, with extracts from recent literature on museum construction and admin-

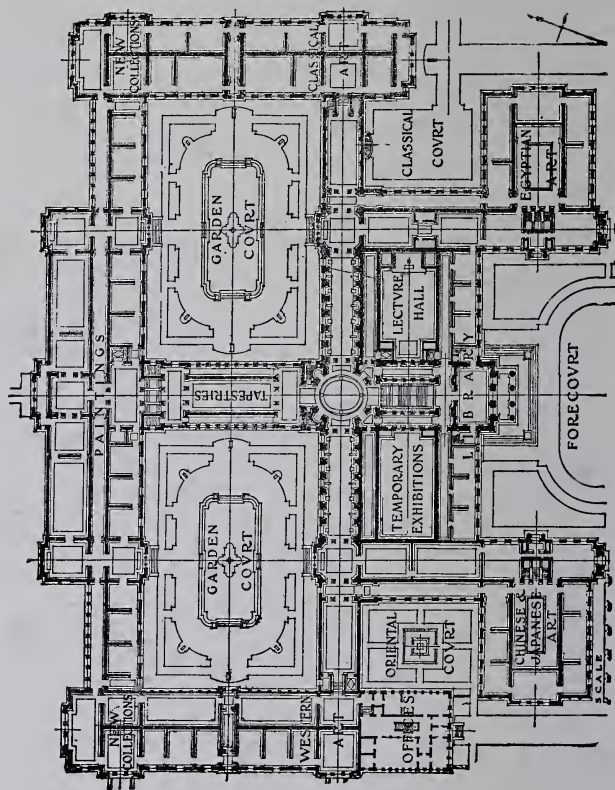
istration, papers contributed by officers of the Museum. In December, 1903, the Building Committee, with the approval of the Trustees, commissioned the architects and the Director to study European museums. Accompanied by the President of the Museum, the party spent the following three months (January to April, 1904) in Europe, visiting one hundred and four museums and galleries in thirty cities. An illustrated volume containing reports of observations by Messrs. Sturgis and Wheelwright, architects, was privately printed in January, 1905, as No. III of Communications to the Trustees. During the summer of 1903 the Committee authorized the erection of a temporary structure on the Fenway site for the purpose of experiments in the lighting of galleries. The work was conducted at first under the supervision of Professor Charles L. Norton of the Institute of Technology, and later in the immediate charge of Mr. W. R. McCornack, in coöperation with Messrs. Sturgis and Wheelwright, architects, and with the committees and officers of the Museum. Experiments were continued for two years, and in January, 1906, an illustrated volume entitled "The Experimental Gallery," embodying the results of the tests made, was privately printed as No. IV of Communications to the Trustees.

In October, 1905, the Building Committee requested and received from Professor D. Despradelle of the Institute of Technology a criticism of the studies for the new building made since 1903, which included sketch-plans submitted by officers of the Museum during the preceding summer at the instance of the Committee. Three months later, in January, 1906, the Committee presented to the Trustees a unanimous report, accompanied by a sketch-plan, elevations, and a perspective, drawn by Professor Despradelle, and recommended that instead of instituting a competition the Trustees should appoint Mr. Guy Lowell as architect of the building, with Messrs. E. M. Wheelwright, R. C. Sturgis, and D. Despradelle as consulting architects, to carry out the design in substantial compliance with the general

requirements of the Committee as elaborated during the previous three years. The Trustees responded by authorizing the Committee to obtain plans in general accordance with their recommendations, and on the 19th of the following July the Committee presented to the Trustees plans, elevations, sections, and a perspective prepared by Mr. Lowell. These were accepted and adopted by the Trustees, who, at a subsequent meeting held February 4, 1907, authorized the signing of a contract for that part of the structure which had been planned in detail for immediate erection.

On April 11, 1907, ground was broken, and on November 15, 1909, the Huntington Avenue building was opened to the public. The Copley Square building had been closed on May 2.

The total cost of the new Museum was about \$2,900,000. The sum of \$1,200,000 was expended for land and improvements, \$1,600,000 for the building itself, and \$100,000 for moving and installation. These expenditures were defrayed from the proceeds of the sale of the old building (\$1,750,000), contributions from private individuals (\$600,000), and appropriations from the Museum endowment (about \$500,000). Two years later, in May, 1911, Mrs. Robert Dawson Evans offered to provide the funds for the erection of that part of the Fenway front of the completed building which was planned to contain the picture galleries. Mrs. Evans subsequently increased her gift to more than a million dollars to cover also the erection of a central wing connecting the Fenway front with the existing building. The Robert Dawson Evans galleries for paintings were opened on February 3, 1915. The new construction added about 30,000 sq. ft. to the area of 75,000 sq. ft. previously occupied. The eastern half of the ground floor is devoted to the Departments of Prints and of Decorative Arts, the western half to the Department of Paintings. The ground floor of the connecting wing contains a lecture hall and the main floor the gallery for tapestries. A further

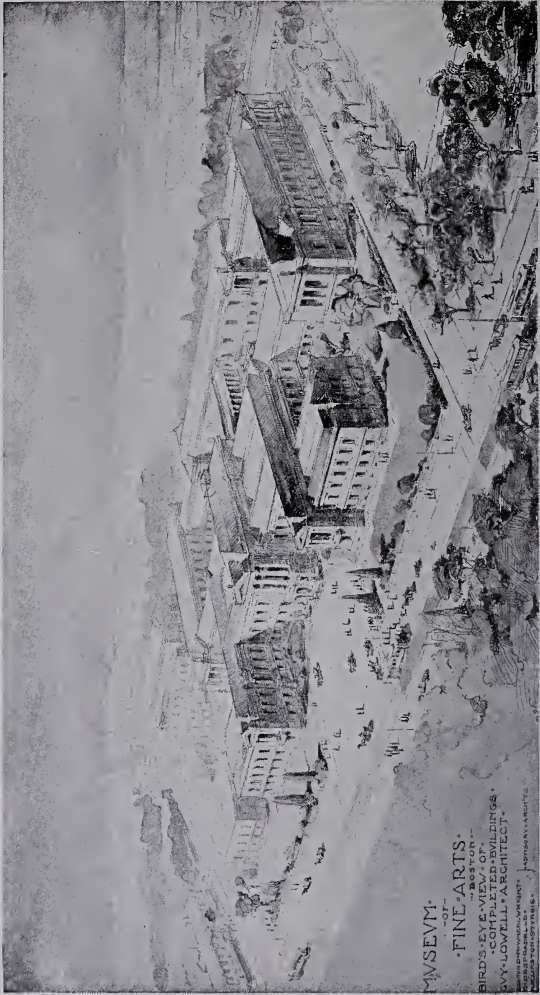


addition, erected as part of the wing for the Decorative Arts of Europe and America with funds contributed by friends of the Museum, was opened on November 14, 1928. This addition connects the eastern end of the Fenway front with the corresponding end of the Egyptian and Classical wing and forms the final boundary needed to enclose one of the two large garden courts contemplated in the original plan. The building as thus extended contains seven structurally separate departments, — Egyptian, Classical, Decorative Arts (European and American), Oriental (Chinese and Japanese, Indian, Persian, and Muḥammadan), Paintings, Prints, and Library, — the main floor being chiefly devoted to exhibitions historically arranged and installed to show each object to the best advantage, and the ground floor to reserve collections accessible to all visitors and to study and administration rooms; both floors being abundantly lighted, mostly by windows.

A building to the southwest for the School of the Museum was erected in 1927.

In the completed Museum the present Rotunda on the main floor, reached by the stairway from the entrance, will be about equally distant from the centre of the principal departments. Straight on northward a gallery for tapestries now leads to the Picture Galleries lying east and west on the Fenway. The present galleries east and west of the Rotunda give access eastward to the wing on Huntington Avenue devoted to Egyptian, Classical, and Decorative Art; and westward to the wing on Huntington Avenue, devoted wholly to Asiatic Art. From the lobby of the Picture Galleries on the Fenway an interior corridor, continued as an external loggia fronting northward, will lead east and west to galleries accessible either through existing Departments, and hence available for their extension, or through corridors only, and hence available for new Departments.

Four principles of arrangement determined the plan of the completed building, and have been adhered to as far as



BIRD'S-EYE VIEW OF THE COMPLETED MUSEUM

possible in housing the collections and work of the Museum in the present fraction of the whole design.

Division in Plan. The building is not a single museum, but a group of several, each devoted to collections of one origin or of one character, and each accessible without traversing any other.

Separation by Resting Places. The grounds and open courts of the building, the halls and loggias connecting the departments, offer opportunities for relaxation and diversion among surroundings either of natural beauty or of architectural dignity.

Division in Elevation. Almost the entire main floor is devoted to exhibition, while a large part of the ground floor is devoted to rooms for study and for objects arranged compactly for preservation, both study and store-rooms being open to the public upon application.

Oblique Illumination. Most of the galleries are lighted by windows instead of from overhead, and the size and arrangement of both windows and skylights throughout the building are the fruit of observation and experiment undertaken to secure ample and well-directed illumination in all parts of every room. Modern fluorescent lighting has been recently installed in a number of areas.

These four provisions aim to obviate recognized hindrances to the fullest effect of museum collections upon the visitor. The separation of departments prevents confusion and distraction of thought; intermediate resting places forestall fatigue of body and mind; opportunities for instruction render the exhibits comprehensible; well designed light openings make them visible. The plans permit of meeting a fifth hindrance to the vital influence of museums — that of their sameness of attraction — by providing opportunities for the alternation of exhibits on the two floors, and for occasions having to do with the collections — conferences, meetings, social gatherings, even plays or concerts — in the halls and gardens of the building.

The Museum in its second home promises the city a permanent agency of spiritual well-being; not dedicated to discipline of intellect or direction of conscience, like a school or a church, but, like the shrine of the Muses whence it takes its name, sacred to the nurture of the imagination.

ANNUAL SUBSCRIPTIONS TO THE MUSEUM

A subscription of \$10.00 or upwards entitles the subscriber to an invitation to all general receptions and private views held at the Museum during the current year, with copies of the Annual Report and of the quarterly Bulletin of the Museum; also, upon application to the Division of Education, to guidance in the galleries by a Docent of the Museum; also, upon application to the Secretary of the Museum, to a copy of the Handbook of the Museum in the current edition.



FORM OF BEQUEST

I give, devise, and bequeath to the Museum of Fine Arts of Boston (dollars, or description of property or objects given).

Donations and bequests to the Museum are deductible for the purpose of computing income and inheritance taxes under the laws of Massachusetts and of the United States to the extent provided in those laws as to donations and bequests to charitable and educational corporations.

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